BRITAIN'S ROYAL **GUESTS** AFGHANISTAN.



DINNEFORD'S MAGNESIA.

Trust Dinneford's.

The regular use of Dinneford's Magnesia has been proved in thousands of cases, during the past hundred years, to afford relief in cases of Acidity of the Stomach, Rheumatic Gout, Gravel, Headache, Indigestion, Flatulence, Bilious Affections, &c., and is widely recommended by Doctors.

A mild, safe aperient for people of all ages. Solid or powdered magnesia is most dangerous to take as it is liable to form hard, insoluble lumps in the bowels.

AVOID IMITATIONS.

Look for the name "DINNEFORD'S" on every bottle and label.

Price 1/3 and 2/6 per bottle.

DO YOU JUST LIKE YOUR TEA OR DO YOU ENJOY IT?

IS THE TEA WITH FLAVOUR.

"THE TALK O' THE TOWN."

DOUBLE STRENGTH.

Enquiries: SILVERDALE, 1, PAUL STREET, FINSBURY, E.C. 2.



ELKINGTON & CO., LTD., Originators of Electro Plate, 22. Regent St., LONDON, S.W.1 Birmingham, Liverpool, Glasgow.

"The Plate that lasts the longest."

New Catalogue post free.

IN GREAT BRITAIN AND THROUGHOUT THE WORLD (Addresses on Request.)



essert [hocolates Factory & Head Office : Five Ways, Birminghs

GUARD YOUR COMPLEXION.

To protect your skin and complexion from the cold winds of winter, you should use

regularly on hands, neck, face and arms. It protects the skin from redness, roughness and chaps, and ensures a perfect complexion.

Gentlemen should use it before and after shaving.

1/6 and 2/6 per bottle.

The complexion will be greatly improved by using Larola Toilet Powder, 2/6 per box, and a touch of Larola Rose Bloom, 1/- per box.

M. BEETHAM & SON, CHELTENHAM, ENGLAND.

D'ORSAY,

Telegraphic Address: "PALAIORSAY."

GRAND HOTEL DE LA GARE DU QUAI D'ORSAY

For uses innumerable.

On Sale Everywhere. Tubes, 41d., 6d., 9d SECCO

Write for free booklet.

M'Caw, Stevenson & Orr. Limited, Belfast.

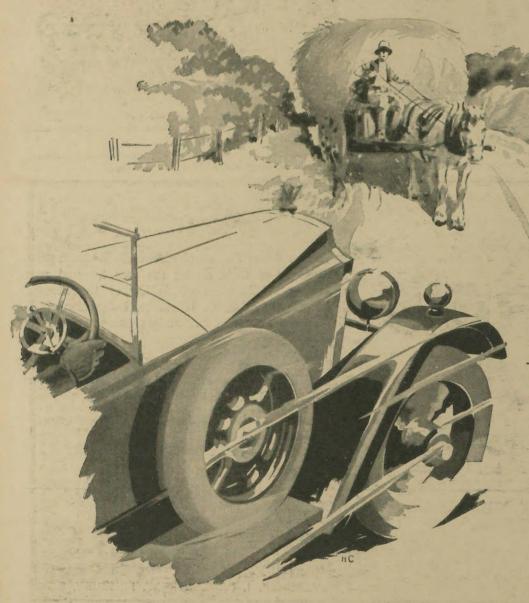
REPAIRS THINGS LARGE OR SMALL—THE COMB OR EYEGLASS, OR THE KITCHEN TABLE.

The modern palatable form of Iron Tonic. Devoid of all the usual drawbacks of Iron Tonics.

THE IRON 'JELLOID' CO, LTD., 189, CENTRAL ST. LONDON, ENG

Unequalled for Anæmia and Weakness in Men, Women and Children. Of all Chemists, price 1/3 and 3/- per box.

BASIC BALANCE



THAT CRITICAL MOMENT



ONLY

for the chassis

for the toures

for the saloon

Other types of equal value FRITISH & VAUXHALL

HAVE you ever experienced that unpleasant moment when you found that your braking power was not commensurate with your speed? There are certainly times when it is better to be without speed.

Motive power is one thing, braking power another—each useless without the other.

The brakes of the Vauxhall 20-60 are a masterpiece of

design. Note their power. To a standstill

from 20 m.p.h. in 14 feet

, 30 ,, ,, 28

,, 40 ,, ,, 50 ,,

" 5° " " 93 ,

, 60 ,, ,, 125 ,,

Frictionlessly operated, perfectly balanced, their power proportioned to weight and to 60 m.p.h.— and more, they are always there.

Write for "The Safety Factor in Motoring"

Vauxhall

The six superexcellent

20~60

BBR 32

LUTON - BEDFORDSHIR

VAUXHALL MOTORS LIMITED

REGISTERED AS A NEWSPAPER FOR TRANSMISSION IN THE UNITED KINGDOM AND TO CANADA AND NEWFOUNDLAND BY MAGAZINE POST.

SATURDAY, MARCH 10, 1928.

The Copyright of all the Editorial Matter, both Engravings and Letterpress, is Strictly Reserved in Great Britain, the Colonies, Europe, and the United States of America.



OUR ROYAL VISITOR FROM ASIA: QUEEN SURYIA OF AFGHANISTAN.

The nation is prepared to give a hearty welcome to King Amanullah of Afghanistan and his consort, who are due to land at Dover on March 13. The Prince of Wales will greet them there and escort them to London, and their train will be met at Victoria by the King and Queen. They will then drive in procession to Buckingham Palace, where a State banquet will be given in

their honour that evening, and will stay three days as guests of their Majesties. After that they will remain in this country on a private visit until April 5. Everyone is eager to see the handsome Afghan Queen, who has made such an impression in Rome, Paris, and Berlin, and has so happily adapted herself to Western ways and dress. Further details of the tour are on page 374.



By G. K. CHESTERTON.

WISH it were possible to catch a catchword just before it can catch on. But nobody seems able to do that, even among the people who are not generally caught by catchwords. The strange thing about these strange creatures is that we seem never to see them at all until the moment when we see that they are stale. It is as if they were born old, or only set out on their adventures at the age of The first stages in the life of these ninety-nine. monsters, like that in the life of some sea-beasts

and other obscure organisms, is hidden from the human eye; and they pass through their monstrous transformation in the darkness. When they emerge, there is no doubt at all that the monsters are monsters. They cover the earth and block up the sky. The enormity They cover of those elephantine platitudes shakes the earth. Those whales of words, those shapeless leviathans of literature, lie on top of us like mere mountains of moral and intellectual blubber. But it may be that the infant elephant, like the infant bear, was a pretty little pet to play with; or the baby whale a thing to be floated like a toy boat in a bath. In other words, when first these meaningless things were said, they probably had a meaning. And nothing is more amusing than to catch one of them in a flash or moment that reveals its original meaning; to be permitted (if I may vary the zoological metaphor) to catch that wildfowl, if not in the egg, at any rate when first on the wing. But the metaphor is inexact; for it is the character of that sort of wild goose that the longer it flies the tamer it grows; and, by the time we know it, it is a very tame goose indeed.

Here is an example of a journalistic phrase I saw recently, and only realised for the first time that I had seen it a hundred times. The phrase was—"a bombshell." It was mentioned in connection with some hostile criticism of the Christian religion, and especially the Catholic religion, apparently written in the interests of the Spiritualist religion, by Sir Arthur Conan Doyle. The journalist who used it was quite an educated and rational journalist, and did not agree with Sir Arthur Conan Doyle. The context showed that he had far too much sense to have much sympathy with this strange Spiritualist outbreak; nor am I criticising that outbreak—at any rate, at the moment. the journalist used that journalistic catchword because he was writing in haste and had to help himself more or less to journalistic catch-What he meant to say was that, when a Spiritualist writes a screed of nonsense against the Christian faith, it is not impossible that some Christians may be tempted to hit back try to hammer a little sense into him. But what he said was that the pamphlet of the Spiritualist would be "a bombshell in orthodox circles."

Now, when he said that, he was saying what once meant something, and meant something quite different. Suppose that, at the crisis of the debate on the Prayer Book, the Bishop of London were to announce suddenly that he was about to make his submission to the Pope. That would quite correctly, though figuratively, be described as a bombshell in Anglican circles. It would be startling, because it would be something that nobody expects. And it would be agitating, because it would create a situation of some embarrassment, in which many would be doubtful about what to do. Suppose Mr. Baldwin were to make a speech saying that he had given Capitalism a fair trial, as a business man and a

politician, and had come to the conclusion that there vas now no future for anything but Communism. That might be described, in no unmeaning metaphor, bombshell in Conservative circles. probable, on the whole, that few members of the Primrose League would be prepared for it; it seems possible that it would call for hurried readjustments in the attitude of Mr. Winston Churchill and Sir William Joynson-Hicks. But it is not a bombshell in Anglican circles when an atheist stands on a chair in Hyde Park and abuses all the Bishops. It is not a bombshell to the Conservative Party when a Communist says there is no future for anything but Communism. And why, in the name of all the whales and elephants, should it be a bombshell in



THE KING'S ROYAL GUEST FROM AFGHANISTAN: KING AMANULLAH, A LIBERAL-MINDED MONARCH INAUGURATING A NEW PHASE OF ASIAN POLITICS.

The King and Queen of Afghanistan (as noted under our portrait of the latter on the front page) will arrive in England on March 13, for a three days' State visit to their Majesties at Buckingham Palace, and will remain in this country until April 5. The official programme (provisionally arranged) includes a State banquet at the Palace, a civic luncheon and Address at the Guildhall, and a banquet at the Foreign Office on behalf of the Government. A return banquet to our King and Queen will be given at the Afghan Legation. King Amanullah will lay wreaths at the Cenotaph and on the grave of the Unknown Warrior. During his unofficial stay he intends to see as much as he can of every aspect of British life. He hopes to visit Oxford and Cambridge, and various industrial centres, and to attend several sporting events, including the Grand National. On April 3 he will witness a great Naval display to be given in his honour at Portland by the Atlantic Fleet. The King and Queen of Afghanistan (as noted under our portrait of the latter on

orthodox circles for either Catholics or Protestants to discover that there is somebody somewhere who does not agree with them; somebody who chooses to prefer flying tables and tambourines to the Scriptures and Sacraments of Christendom? There is no possible reason why it should cause even surprise, let alone consternation. But the trick or habit of a certain phraseology prevailed; and the critic (apparently a perfectly reasonable critic) thought it natural to call it a bombshell, when it would have been wildly exaggerative to call it a squib.

I confess that the phrase which the journalist used seems to me all the more extravagant in connection with the passages that he quoted. The Spiritualistic comments cited may betray a certain

irritation, but are hardly pointed enough to cause it. They mostly consist of the further repetition of exactly the sort of catchwords of which I speak. The writer goes through the laborious process of writing down, all over again, the statement that what matters in a man is not his creed or dogma, but his conduct and character. There may even have been a dim and distant time, of different conditions and reactions, when the man who first said that may possibly have meant something. It is difficult to imagine what he can possibly have meant. Conduct is conformed to some standard, and character is beautiful in relation to some ideal. And where do people get their standards and ideals, except from whatever it is they believe in, or believe to be best?

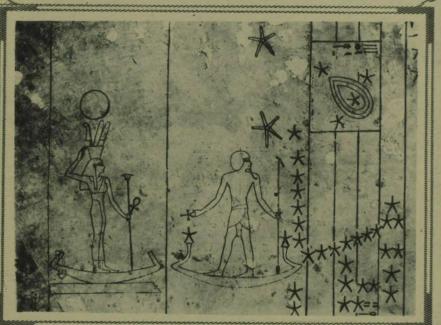
And what is a creed but the Latin word for a belief? As a matter of historical fact, of course, conduct and character do definitely vary in relation to creed. The conduct of a person serving Moloch is not the same the conduct of a person serving Buddha. The character that is modelled upon Thor is not the same as the character that is modelled upon Christ. The very same people who repeat this tag, that character is independent of creed, are perpetually asserting that the creed (especially the Catholic creed) has a weakening or cramping effect on character.
What they mean is that it produces a different sort of character from that produced by their own creed; and they are quite right. But the statement that we need not bother about the creed, because we bother about the character, is simply infernal nonsense and there is nothing more to be said of it.

Nevertheless, as I say, it is possible that there was some far-off fabled age in which that nonsense made a sort of sense. If we could only have caught that catchword in its infancy, we might have formed some conjectures about its birth. If we had heard the suggestion, "deeds not creeds," when it had only been mentioned about four hundred times, and was still in a state of comparative freshness, we might have made a guess about what the first man meant by it when it was really fresh. If we had been privileged to live in the time when only the ninety-ninth bombshell had been thrown by the East Gun-nersbury Ethical Society at St. Peter's or St. Paul's, we might have known how it was that bombshells became so very cheap. It may be, for all I know, for instance, that there was once an age of such absolute silence that even such a tiny little pop sounded like an explosion. At present the whole air is full of pops which do not deserve to be called explosions. Or, again, there may have been conditions in which, by way of contrast or reaction, it seemed right to say that we preferred character to creed. The only explanation I can think of is that it was a reaction against the Lutheran doctrine

of salvation by faith and without works. But to say these things now is to say what even stupid people are sick and tired of hearing, and what intelligent people simply perceive to be false. And even con-sidered as destructive falsehoods, they are not lively

enough to be called bombshells.

1. "ONE OF THE EARLIEST ASTRONOMICAL CHARTS YET FOUND": THE STAR-MAP CEILING OF THE DECORATED CHAMBER IN THE TOMB OF SEMMUT (EIGHTEENTH DYNASTY) RECENTLY DISCOVERED NEAR THEBES.

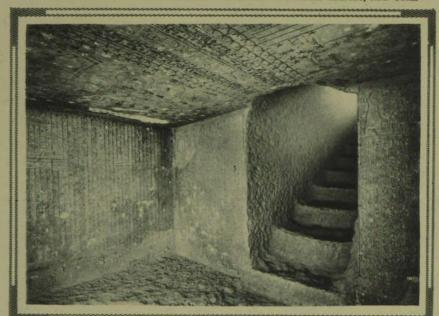


2 "IN THE SOUTHERN SKIES, ORION STUBBORNLY TURNS HIS FACE AWAY FROM THE SMILING SOTHIS": PART OF THE GREAT ASTRONOMICAL CHART (SHOWN ABOVE) IN THE TOMB OF SENMUT AT DEIR EL BAHRI.

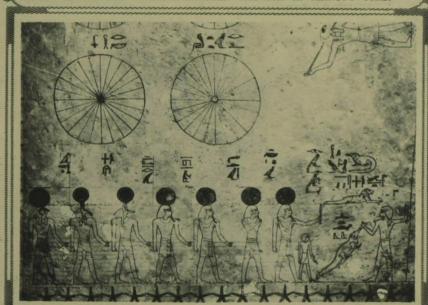
A great discovery has been made in the Valley of Kings at Thebes by the Egyptian Expedition of the Metropolitan Museum of Art, New York. Excavating in a quarry close to Queen Hatshepsut's Temple at Deir el Bahri, they came upon the tomb which her architect, Senmut, constructed for himself, as the Museum's "Bulletin" states, "thirty-four centuries ago," during the 18th Dynasty. Having fallen into disgrace, however, he was not buried there. Describing the tomb, Mr. H. E. Winlock writes: "Only one chamber of the tomb had been carried to the point of being decorated, and even that one had just left the sculptor's hands (Fig. 3). On parts of the walls one can still see inspectors' dockets—Fourth Month of Inundation, 29th Day'—written in black ink across each column of hieroglyphs at the point down to which the carving had been finished on that date. It would be interesting if we could only prove that the handwriting was that of the Superintendent of All the Royal Works, Senmut himself. All four walls are closely and carefully carved with vertical columns of hieroglyphs setting forth chapters chosen from the Books of the Underworld, of the Gates, and of the Dead, the religious works which guided the soul in the life to come when it voyaged with the sun across the ocean of the night, penetrated the fearsome corridors of Hades, or cultivated the Elysian Fields. Opposite the doorway is the stela, conventionally conceived as the door through which the soul of Senmut might come forth. Hence we see him with his brothers and his wives drawn in a group outside of it; we see him seated in converse with his father and his mother through a window above, and for a third time, seated alone before his dinner inside the door at the top. The real gem of the little room is its ceiling, however (Fig. 1). We have the heavens mapped out above us in one of the best and one of the earliest astronomical charts yet found, drawn

ONE OF THE EARLIEST STAR-MAPS. FOUND IN A 3400-YEAR-OLD EGYPTIAN TOMB.

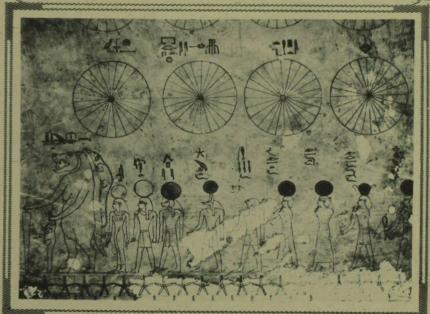
PHOTOGRAPHS BY COURTESY OF THE AMERICAN MUSEUM OF NATURAL HISTORY, NEW YORK



3. SHOWING THE CEILING WITH ITS ASTRONOMICAL CHART AND "WALLS CARVED WITH VERTICAL COLUMNS OF HIEROGLYPHS FROM THE BOOKS OF THE UNDERWORLD": THE DECORATED CHAMBER IN SEMMUT'S TOMB.



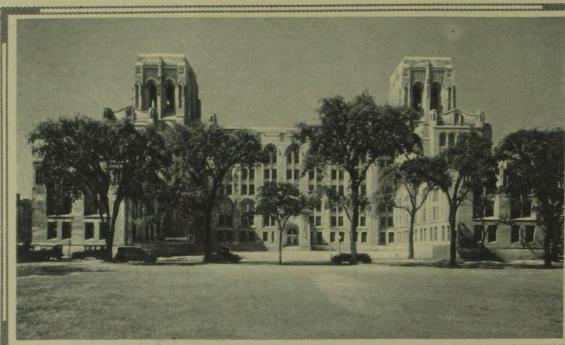
4. "ACROSS THE SKY THE TWELVE ANCIENT MONTHLY FESTIVALS ARE DRAWN, EACH AS A CIRCLE WITH ITS ROUND OF TWENTY-FOUR HOURS": A SECTION OF THE ASTRONOMICAL CHART IN THE TOMB OF SENMUT.



5. "THE CELESTIAL BODIES OF THE NORTHERN SKY PASS IN PROCESSION": AN ADJOINING SECTION IN THE ASTRONOMICAL CHART ON THE CEILING OF THE DECORATED CHAMBER ILLUSTRATED ABOVE.

by the most skilful penmen of the mid-Eighteenth Dynasty. In the centre of the northern half appears the bull-headed constellation 'Meskhetiu'—our 'Great Bear'—and the circumpolar star groups. Across the sky the twelve ancient monthly festivals are drawn, each as a circle with its round of twenty-four hours, and, below, the celestial bodies of the northern sky pass in procession (Figs. 4 and 5). Opposite, in the southern skies, Orion stubbornly turns his face away from the smiling Sothis, who chases after him, beckoning fruitlessly year after year (Fig. 2). Above them, in turn, come the lists of the Decans. . . We have here an earlier and a finer celestial chart even than that in the tomb of King Seti, and one which no future study of Egyptian astronomy can neglect."

THE NEW ARCHITECTURE: MODERN BUILDINGS AT HOME AND ABROAD.



1. THE NEW CLINICS AT THE UNIVERSITY OF CHICAGO: A FINE BUILDING IN MODERN COLLEGIATE STYLE ERECTED AT A COST OF 5,000,000 DOLLARS (INCLUDING EQUIPMENT) TO HOUSE THE MEDICAL SCHOOLS.



2. STRANGE NEW ARCHITECTURE IN SWITZERLAND: THE MASSIVE CONCRETE BUILDING OF THE GOETHEANUM AT DORNACH, NEAR BÂLE, HEADQUARTERS OF THE LATE DR. RUDOLF STEINER'S ANTHROPOLOGICAL INSTITUTE.



3. A "MOUNTAIN-TOP" IN PARK LANE: THE NEW GROSVENOR HOUSE, A GIGANTIC BLOCK OF SERVICE FLATS IN WHICH "EXTERIOR ORNAMENTATION IS NOT ALLOWED TO INTERFERE WITH THE FULLEST PLAY OF LIGHT."



4. WITH A FLAME-SHAPED CHIMNEY OF FUTURIST DESIGN: THE CURIOUS STRUCTURE HOUSING THE HEATING INSTALLATION FOR THE GOETHEANUM AT DORNACH (SEEN IN THE ADJOINING PHOTOGRAPH).



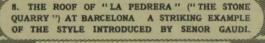
5. THE ELKS LODGE TEMPLE AT LOS ANGELES, RECENTLY ERECTED OPPOSITE WEST LAKE PARK: AN IMPRESSIVE EXAMPLE OF MODERN AMERICAN ARCHITECTURE IN CALIFORNIA, WITH WALL SCULPTURES AS A NOTABLE FEATURE.

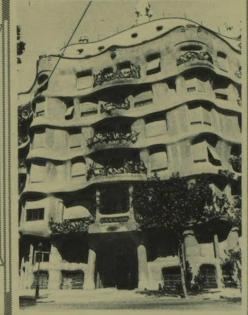
Keen interest (occasionally not unmixed with dismay) has been aroused of late by recent developments in Futurist and Modernist architecture, as represented in London, for instance, by the "House of the Future" at the Ideal Home Exhibition, and by various new buildings, completed or projected. Taking our illustrations in numerical order, a few further notes may be added. (1) Here we see the south front of the new University Clinics at Chicago, forming part of a scheme for the medical schools costing in all some 20,000,000 dollars. (2) The Goetheanum at Bâle, replacing a wooden structure burnt down in 1925, is one of many modern buildings there expressing a new style in Swiss archi-

tecture. Still more curious is the subsidiary building for the heating system (No. 4), with its flame-shaped chimney. (3) The new Grosvenor House in Park Lane is an immense block of flats, of which the Hon. Mrs. Edward Stonor recently wrote: "As one who is a lover of beauty and takes pride in her adopted town, I am sending this impotent protest and cry into the wilderness." It has been described as conforming to a theory of gigantic buildings expressed in Mr. Christian Barman's book, "Balbus" (on the future of architecture), as "an outer wall curtain with supporting metal framework." The design aims at providing the maximum amount of daylight, and, if exterior charm may seem to [Continued opposite.]

MODERNIST ARCHITECTURE IN BARCELONA AND AMSTERDAM.



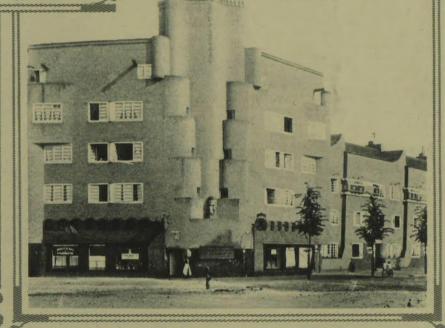




6. THE NEO-CATALONIAN STYLE AT BARCELONA: THE ENTRANCE AND FIRST-FLOOR BALCONY OF "LA PEDRERA" AT BARCELONA.



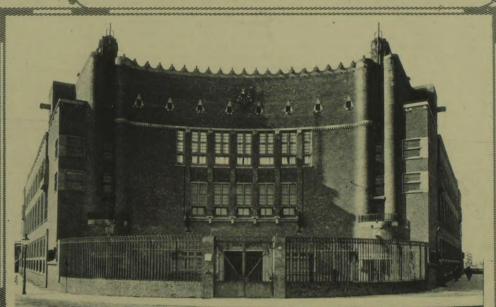
DERNIST ARCHITECTURE IN HOLLAND: THE NEW WING OF THE TOWN AT AMSTERDAM, WHERE THE CITY COUNCIL HAS APPOINTED AN ARCHITECT WHO IS ONE OF THE LEADERS OF THE NEW MOVEMENT. MODERNIST ARCHITECTURE IN HOLLAND:



10. HOUSES OF DE KLERC AND KRAMER IN A NEW QUARTER OF AMSTERDAM A NOTABLE SPECIMEN OF MODERN DUTCH DESIGN.



THE NEW OFFICES OF THE TRAFFIC POLICE AT AMSTERDAM:
BUILDING OF STRIKINGLY ORIGINAL DESIGN AS REGARDS
FRONTAGE AND WINDOWS. BUILDING OF



12. THE TECHNICAL SCHOOL AT AMSTERDAM: A REMARKABLE EXAMPLE OF MODERNIST "CASTELLATED" STYLE, WITH BATTLEMENTED ROOF, "LOOPHOLE" UPPER WINDOWS, AND A FRONTAGE CURVING INTO SLENDER ROUND TOWERS.

have been sacrificed, the huge building is, at any rate, "all glorious within." It claims to afford to its inmates "detachment as if on a mountain-top," while it contains a sumptuous restaurant and banqueting halls, a wonderful ball-room, shops, squash-racket courts, and an ice skating rink. The rents of the flats range from £400 to £2200 a year. (5) The Elks Lodge Temple has recently been erected opposite West Lake Park at Los Angeles, California. (6, 7, and 8) These photographs illustrate the façade of an apartment house in the principal street of Barcelona, the Paseo de Gracia. This house, popularly dubbed "La Pedrera" (the stone quarry) was designed by Señor Gaudi, a famous Spanish

architect who was the pioneer of what is known as the neo-Catalonian style. His exotic genius found its culminating expression in the remarkable new Cathedral at Barcelona (illustrated in our issue of December 17 last). An American writer, Mr. Herman G. Scheffauer, calls modern Barcelona "the most fantastic city in the world" and likens its architecture to "some strange orchid in a hothouse," unrivalled for "audacity, eccentricity, originality, and beauty." "La Pedrera" he describes as "a structure that seems to move with the rhythm of wind and wave." (9, 10, 11, and 12) "The 'modern' architecture of Holland," writes a correspondent. "is setting an example to the whole of Europe."

Mechanical Rightmares—from 'Cradle' to Course. 説を記

BEING AN APPRECIATION OF

"THE LURE OF SPEED": BY MAJOR H. O. D. SEGRAVE.*

(PUBLISHED BY HUTCHINSON.)

M AJOR SEGRAVE inspected the prospective record-M AJOR SEGRAVE inspected the prospective recordmaker. "I shall never forget my sensations when
I first heard its engines running 'all out' in a 'cradle'
at the works at Wolverhampton," he confesses. "The
whole enormous body, looking like a mechanical nightmare rather than the product of human hands, was gripped
in a vice-like contrivance with its wheels off the ground.

"The engines were started up and the whole building
shook. No words can describe the unimaginable output
of power which the 1000-h.p. machinery seemed to catapult into the building. It was one continuous, deafening
roar. The very walls quivered, while
the tiles on the roof seemed to dance.

"The wheels were spinning round
like semi-visible discs at 210 miles
an hour. . . I think I stood and
stared at the monster rather as a
child would have done. Racing cars
I had seen and driven by the dozen,
but this was something more gigantic
than any yet dreamed of. It fascinated me.

"The thought that I was to
drive it, control it, unleash all its
protentialities was one must admit.

drive it, control it, unleash all its potentialities, was, one must admit, a little unnerving. It is the only time I can honestly say when I have stood in front of a car and doubted human ability to control it."

The cualme disappeared and at

human ability to control it."

The qualms disappeared; and at the appointed hour Major Segrave set up a new land speed record by racing along the sands of Daytona Beach at 203'7 miles an hour, and at one point attaining 207'5, an achievement since surpassed by Captain Malcolm Campbell, with his 206'95 miles an hour, and its 214'79 zenith.

It must be added that he did so confidently; and has not Dean Inge said: "Faith is a kind of courage"? Everything engineering practice could conceive had been done to warrant success. The driver had had his success. The driver had had his doubts and could estimate his danger; but he had the utmost belief in his machine and its makers. "The part I played was merely an incidental one," he writes modestly. That it was incalculably more than that need heartly be said. Experienced as he hardly be said. Experienced as he was—a racing motorist famous for his feats on track and road-circuit—

his feats on track and road-circuit—
he was grappling with the unknown.

"A car of this size at high speeds is not controllable," he acknowledges, thinking of curves and turns. It must make its maximum effort on some course akin to America's remarkable "beach," which has a "straight" of twentythree miles and is five hundred yards wide at low tide. Yet he astonished the newspaper-men who cross-questioned him by pointing out soon after his arrival in Florida that he had never driven the car, save for a few seconds at the works. He comments: "I intended to take it out three times. The first time would be to see what it felt like to drive and to get used to driving it at low speeds. Then the second time, I should make it fairly fast, to see what it felt like at high speeds, and finally, I should go for the record."

record."

The unknown—but the unknown with a difference.

"When this car was still in embryo on the drawing-board, its designers announced publicly that it would attain a speed of 200 m.p.h. . . . Throughout the entire tests not one spanner touched the engines, not one single nut or bolt was altered, and nothing was moved beyond modifying the brakes, steering, gear-ratios, and body." Stress after stress had been calculated to a nicety. To illustrate this, an instance may be cited, an instance valuable as proving the care taken and the peculiarity of the puzzles to be solved.

"There are certain factors contribution to the

"There are certain factors contributing to the speed of a car which are almost as important as the car itself, and without which speed cannot be attained. The most important of these are the tyres with which the car is shod. . . . I went to see Sir J. George Beharrell, the Managing Director of the Dunlop Rubber Company. He was very interested in the problem, and, in his characteristic way, said: 'Give me a few months to determine by experiment whether the Dunlop Company can build you tyres for the record, and if we can I will let you have them, but only if I am myself completely satisfied that the tyres will stand up to the terrific strain which will be imposed on them.'

"A few months elapsed. In the meantime the car was progressing at the Sunbeam factory: I went again to see Sir George. He said to me: 'We have built your "There are certain factors contributing to the spe

tyres and I can guarantee you safely 3½ minutes' life at 200 m.p.h. for each tyre.' One mile covered at the rate of 200 m.p.h. is 17½ seconds; double this for both runs, and then add a minute to a minute and a half for the distance on either side of the measured mile over which one had to drive to get up speed, and this was under the time limit; therefore the tyres were all right." The Major was no novice to such reckonings: only the year before he had demanded three minutes' life in a supercharger!

Three and a half minutes; three minutes: no wonder it is written, "In a modern road race every portion of the car is tested practically to destruction, and unless the driver can change speed instinctively and without crashing his

stinctively and without crashing his gears, he will eventually break up his car. The reason for this is that modern racing cars are built as near the breaking-point as possi-ble, in order that the construction should be light, and this in turn necessitates having very light working parts, which naturally will not stand rough handling." This is of road-racing; but it applies in large measure to the super - racing car, even though, like

retired finally and irrevocably from motor-car racing, because he cannot see much further use for it. That, of course, is a personal note: "Fewer and fewer out-and-out racing cars will be built, while racing regulations will be modified to give encouragement to the almost-standard sort of car. No one, I imagine, who has been privileged; to ride the best blood-horses in the world will willingly; to ride the best blood-horses in the world will willingly; to ride the best blood-horses in the world will willingly; to ride the best blood-horses in the world will willingly; to which he adds: "The racing-car of to-day is so totally different in every way from its touring brother that the two bear little or no resemblance. Thus I think that although there will, of course, always be motor-racing, the type of car that our firms will race will gradually evolve itself into a 'boosted' or 'hotted-up' edition of its touring brother."

The consolation for those who must "go one better" all the days of their life is: "The reaction between eye, mind, and muscle is so instantaneous that I believe one could learn to drive habitually at 200 miles an hour (supposing road conditions admitted of it)."

The qualification suggests a diversion—to conditions as faced, more particularly, by Major Segrave's predecessors at the wheel: "As a rule, in every road event in which I have participated, the surface of the circuit has been specially treated, either with tar or calcium chloride. . . . What racing drivers of the old school—and these were great men if ever great men existed—had to put up with in the way of dust-clouds almost passes belief. . . . Take, for example, Gabriel's feat in the ill-fated Paris-Madrid What racing drivers of the old school—and these were great men if ever great men existed—had to put up with in the way of dust-clouds almost passes belief. . . . Take, for example, Gabriel's feat in the ill-fated Paris-Madrid race of 1903. There were so many fatalities in that event that it was brought to an end at Bordeaux by the French Government. . . . For the greater part of the distance he travelled in a white cloud of dust, so opaque that several drivers in this race met with serious, if not fatal, accidents, since they had nothing to guide them but the scarcely visible tops of the trees that lined the long roads, and sometimes deceptively went off into no road at all."

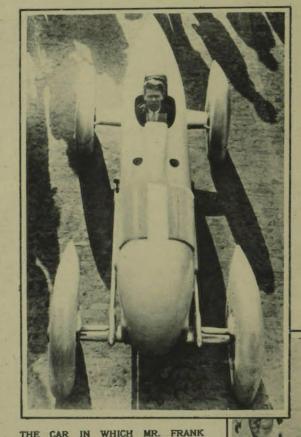
This sort of thing, as he says, Major Segrave missed; but he had the difficulties of his day—careless crowds; ill-contrived corners; a plague of perils in broken-down rivals; flung-up stones liable to put out of action any car they might hit and, on occasion, to incapacitate driver or mechanic; tyre-bursts; brake-failure; fire; skidding; chain-snapping; the giving of a weak fitting under excessive strain; and the rest—notably the erratic tactics of competitors and that fatigue of brain and body which leads to temporary loss of shilts to generative.

petitors and that fatigue of brain and body which leads to temporary loss of ability to concentrate.

That he made a name for himself—and, incidentally, for the cars he drove—was due not only to his pluck, but to his resourcefulness, his skill, and, above all, his recognition of the importance of detail. Many a minute, for instance, he saved at the pits. A case: "My mechanic, Paul Dutoit, one of the strongest men I have ever seen, put twenty-eight gallons of petrol into my car, and changed a wheel in thirty-two seconds dead!... One must include in the thirty-two seconds the time taken by both driver One must include in the thirty-two seconds the time taken by both driver and mechanic to dismount, on entering the pit area, to get on board again after their work is finished, and to start the engine, which, according to rules, must be stopped while the car is stationary in front of its pit. . . . Often Dutoit and I used to spend hours and hours by ourselves on the road, working to save one useless movement, and so gain a fifth of a second here and there."

For the rest, it should be said that "The Lure of Speed" which could not have been published at a more appropriate moment, will absorb all to whom the motor-car is more than a convenient conveyance; not only the daily

priate moment, will absorb all to whom the motor-car is more than a convenient conveyance; not only the daily aide and the week-ending servitor, but a visible sign of the curve the croakers ever seek to flatten: "When the first railway tracks were laid and the engineers talked boldly of a speed of 60 miles an hour, there were plenty of learned professors who were ready to prove that such a rate of travel was more than human faculties could endure. . . Much the same cry was raised when the automobile designers talked of cars doing 60 miles an hour on the road. . . When the rooo horse-power Sunbeam was built, and it was confidently announced that it was intended to attain 200 miles per hour, there were hundreds of skilled engineers, whose names are household words, who asserted that it could not be done—not because the thing was mechanically out of the question, but because control of the vehicle at such a pace was beyond the limit of human capability. . . . I can say without hesitation, and, equally, without conceit, that there was never any question at all of the machine beating the man."



LOCKHART WAS ATTEMPTING TO BEAT CAPTAIN CAMPBELL'S RECORD WHEN HE DROVE INTO THE SEA: THE UNITED STATES STUTZ "BLACK HAWK," WITH ITS DRIVER AT THE

Major Segrave's, it weighs nearly six tons in its

travelling crate.

And what is the value of all this? the layman asks; why, this research by risk? The answer is that no bench trial can equal the ordeal by trial under racing conditions.
The "tourer"
has much for
which to thank the "speed mer-

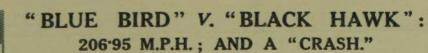
Whatever may be in the futurefor possibly all the vital lessons

THE CAR IN WHICH CAPTAIN MALCOLM CAMPBELL MADE A NEW SPEED RECORD OF 206-95 MILES AN HOUR AND ATTAINED A HIGHEST SPEED OF 214 79 MILES AN HOUR: THE BRITISH NAPIER - CAMPBELL "BLUE BIRD," WITH ITS DRIVER AT THE WHEEL.

the vital lessons have been learned —none will deny that the speed events of the past, and, especially, the man-againstman speed events, with all their maimings and killings, were far more than a "Roman holiday" for spectators seeking sensations. Those who were sacrificed died on the altar of Progress rather than in the arena of the Circus; though none, it may be taken, would have claimed that he did more than carry on a chosen profession.

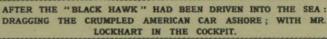
Major Segrave has no illusions. "I see clearly enough what an immense benefit racing has been to the development of the standard touring car. But I never pretended that I drove racing machines in the interest of this particular development. The utilitarian aspect was visible all the time, but it was, first and last, the sporting side of racing that appealed to me." And he adds that he has

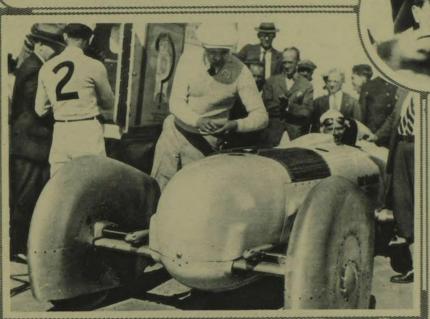
• "The Lure of Speed." By Major H. O. D. Segrave. With a Preface by the Rt. Hon. Sir Arthur Stanley, G.B.E. With Twenty-Nine-Illustrations. (Messrs. Hutchinson and Co.; 12s. 6d. net.).



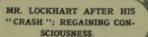


TRAVELLING AT 180 MILES AN HOUR DURING A TEST RUN: CAPTAIN MALCOLM CAMPBELL DRIVING THE "BLUE BIRD" ON DAYTONA BEACH, FLORIDA.





COOLING WITH CUBES OF ICE: A METHOD WHICH SUFFICED TO COOL THE SIXTEEN-CYLINDER ENGINE OF THE "BLACK HAWK" FOR A SHORT RUN.



AFTER ITS DRIVER HAD BEEN EXTRICATED FROM THE COCKPIT:
THE CRUMPLED "BLACK HAWK" ON THE BEACH.

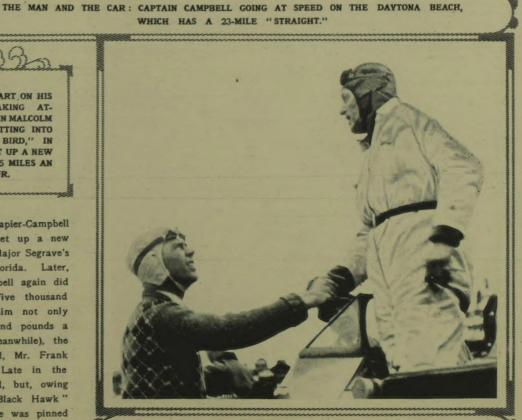


ABOUT TO START ON HIS RECORD - BREAKING ATTEMPT: CAPTAIN MALCOLM CAMPBELL GETTING INTO THE "BLUE BIRD," IN WHICH HE SET UP A NEW RECORD—206-95 MILES AN HOUR.

As we noted in our issue of February 25, when showing the Napier-Campbell "Blue Bird" in diagrammatic form, Captain Malcolm Campbell set up a new land-speed record on February 19—206.95 miles an hour, as against Major Segrave's 203.79 miles an hour over the same course on Daytona Beach, Florida. Later, to prove that his achievement was not a "fluke," Captain Campbell again did the measured mile, once more at over 206 miles an hour. Five thousand spectators witnessed the famous driver's feat, which won for him not only additional reputation, but the thousand-guinea cup and a thousand pounds a year until the end of 1930 (unless the new record is beaten meanwhile), the gift of Sir Charles Wakefield. Captain Campbell's American rival, Mr. Frank Lockhart—the only driver left in the running—was unlucky. Late in the afternoon on February 22, he attempted to beat the new record, but, owing to bad weather and indifferent visibility, he drove his Stutz "Black Hawk" some forty feet into the sea. His car turned over twice, and he was pinned beneath it; with the result that it took ten minutes to get the car out of the

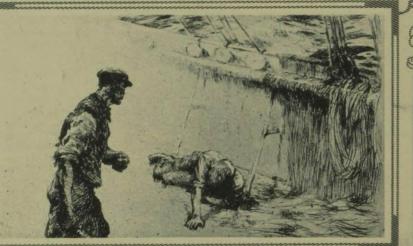
water and the driver out of the car. Fortunately, although he was injured,

Mr. Lockhart regained consciousness before being taken to hospital.

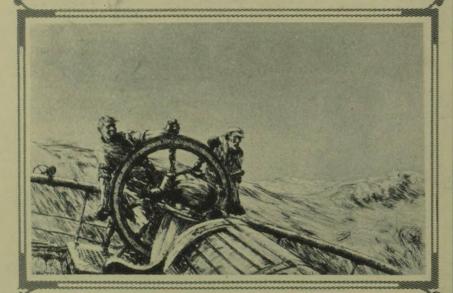


THE RIVALS: MR. FRANK LOCKHART (LEFT) CONGRATULATING CAPTAIN MALCOLM CAMPBELL.

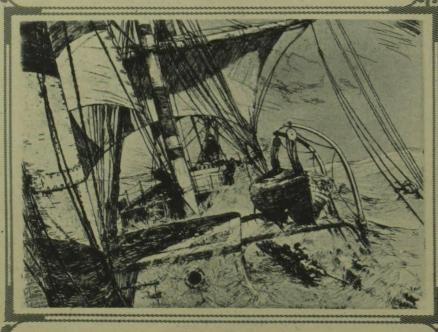
"ALL HANDS."



"BUCKO, MATE."



"THE WHEEL."



"THE GALE."

BY A SEA - KEEPING ARTIST: "ALL MANNER OF CRAFT"—BY BRISCOE.

REPRODUCTIONS FROM ETCHINGS AND A PAINTING BY MR. ARTHUR BRISCOE, ON SHOW AT THE FINE ART SOCIETY, LTD., NEW BOND SECET, BY COURTESY OF THE ARTISI. (ETCHINGS PUBLISHED BY MR. H. C. DICKINS.)



" TYPHOON."



" DISMASTED."

Our readers will recall that, from time to time, we have reproduced in this paper examples of the work of Mr. Arthur Briscoe—paintings and etchings of all manner of craft and men that go down to the sea in ships. Here we give some of the more recent examples of the artist's activities, subjects which are, in several cases, particularly topical, in view of the considerable interest that is being taken in the von Luckner book, "The Sea Devil," and in the race between the grain-carrying four-masted barques "Beatrice" and "Herzogin Cecilie," from Port Lincoln, Australia, to Falmouth. We have given some biographical details as to the artist before, but a short note may be added from the Foreword of the catalogue of the present exhibition. "Most of his training as a painter of the sea and ships and the men who man them has been acquired by the simple, if at times strenuous, expedient of going to sea. He had a vessel of his built to his own ideas, and with the main purpose of being able to keep the sea in bad weather, when, as he says, the sea is worth studying from an artist's point of view; in addition to which he has travelled about the world in most kinds of craft, choosing, whenever possible, sail in preference to steam. . . . Mr. Briscoe's pictures are not all of deep-sea craft. He has spent some of his time sailing in the Dutch rivers and canals, and among his blue water pictures are hung results of a cruise in Holland, with its old-fashioned Tjalks and fishing-boats on the shallow waters of the Zuyder Zee and the winding canals."

THE MAN WHO GAVE STATECRAFT A NEW EPITHET: MACHIAVELLI.



A PICTURE LATELY BOUGHT IN ENGLAND FOR THE ITALIAN NATION: "A PORTRAIT OF NICCOLO MACHIAVELLI,"
ASCRIBED TO A FLORENTINE ARTIST OF THE EARLY SIXTEENTH CENTURY.

This remarkable portrait of Niccolo Machiavelli (1469-1527), the celebrated Florentine statesman and writer whose name has become a synonym for unscrupulous political cunning, was recently bought in England for the Italian nation by Commendatore Trolli? a Milanese manufacturer, from Captain Langton Douglas. The picture, it is stated, had not been heard of for over one hundred years until, in 1906, Captain Douglas discovered it in a deserted palace of the Ricci family and bought it for a few hundred pounds. Captain Douglas, it, may be recalled, afterwards became a Director of the National Gallery of Ireland. The picture is on a panel measuring 42½ by 33½ inches. A note supplied with this reproduction says: "It was formerly in the possession of the Ricci family. Baccia, daughter of Machiavelli, married a member of

that family, and the portrait is said to have belonged to her. Professor Villari told the owner that it was reproduced in a French book on Machiavelli early in the eighteenth century. On the back of the picture is an inscription in a sixteenth century hand—'Niccolo Machiavelli Segret: Flor: 10, Padre della Baccia, maritata a Giovanni de Ricci nel 1541. Dipinto da Santi di Tito.' Dr. Bode, who studied the picture some years ago, holds that the traditional attribution to Santi di Tito is incorrect, and that the picture was painted by some Florentine artist in or before the year 1527. The fact that the portrait is on panel, and its technical qualities, favour Dr. Bode's view." Santi di Tito was born in 1536 (nine years after the death of Machiavelli) and died at Florence in 1603.



The World of the Theatre.



THE CHILDREN'S THEATRE.—THE IBSEN FESTIVAL.

WHEN those two enterprising young actresses, the Misses Joan Luxton and Agnes Lawson, started their Children's Theatre, they had a warm welcome in this page, coupled with a prophecy that if they found the right material they would reap the reward of a "long-felt want." Well, the theatre has now been in existence for more than six months, and has amply justified itself. The quaint little boite in Endell Street, off the map as it seems, has already a regular clientèle, and when, near 5.30,

you roam about in the neighbourhood, you hear a strange "hubbub" near the corner of Shaftesbury Avenue as if an accident had occurred. soon you realise that there is nothing wrong. You hear laughter and shrill little voices in jubilation amid an eager cluster of humanity impatiently thronging at the doors. When, at length, you are seated in comfortable tip-up fauteuils, you seem away from the workaday world; here there are no worries, no cares, nothing of the sterner side of life. The parents beam, the kiddies converse at the top of their voices, the piano tinkles, and,

when the tune is familiar, the hummed echo of the when the tune is familiar, the hummed echo of the refrain commingles with the melody. Up go the footlights; down go the voices. There 's a hush of expectation, with an occasional interruption—" Are they starting now, Mummy?" And Mummy—abashed at the audacity of her offspring—nods Yes, with a finger to her lips, whilst the child wriggles to cosy well-being.

First we had a play by Margaret Carter, called "My King," the ruse of a sweet maiden, comely Peggie Robb-Smith, saving her Royalist lover from the persecution of her Cromwellian brother—

persecution of her Cromwellian brothera nasty, sneaky chap, holy in spirit but not averse to spirits. Well, she smuggles her lover away in female disguise, and the children hail the course of true love with such enthusiasm as if they knew all about it. Next came the "Two Dukes a-Riding," folk-lore fashioned for the nursery: brave men riding wild steeds with two legs instead of four, courting pretty maidens in their gallop. The audience was amused, but that was nothing in comparison with the gleeful uproar that greeted the fierce battle of the Sailors and the Pirates on the coasts of High Barbary—bonny sailors, as sturdy as Britain breeds them; awful pirates, with grim faces and long hair and of plastered eye, manœuvring their tubs with feet for keel and steering gear—a merry, mad business that would do credit to a *Punch* cartoonist. And so on and so forth; songs, dances, another little play with the children's particular pets, two Redskins—a rare and quaint collection of such things as you find in the toy-shop, in children's books, and in the games of the nursery.

And all this prettily dressed up, served up in dainty costumes, couched in a language that is accessible to every child,

whether a mere tot or already in the 'teens, and equally amusing to the grown-ups who bask in the sunny pleasures of the coming race, and when they are blast—that illness for which there is no remedy revert for one happy hour to the unforgettable days

of their youth. And the actors enjoy themselves as hugely as the children—clever actors all: the versatile Brember Wills, at every turn of the proversatile Brember Wills, at every turn of the programme a different character; the clever Mr. Geoffrey Wincott, producer and actor, comedian and character-actor rolled into one; the charming directress, Miss Luxton, dancing, singing, playing; and the fascinating Miss Joan Cobb, whose lively eyes are a favourite "cynosure" to the little ones; Miss Maud Jolliffe, the grande dame of the company; others

writer. It will be, as it were, a posthumous act of honourable amend to the author who, within memory, was held up to contumely and opprobrium after the production of "Ghosts" in 1891—the play that remained under the censorial ban for twenty-three years, and had its first public performance under the auspices of King Haakon of Norway at the Haymarket Theatre in July 1914. The festival performance of "Ghosts" will gain in lustre by the acceptance of the part of Mrs. Alving by our great actress, Mrs. Patrick

Campbell, whose Hedda Gabler—as a critic put it— was a jewel in her diadem. Her fellowplayers will be: Ursula Jeans, Regina; John Gielgud, Os-

Mr. Franklin Dyall, with Miss Clare Eames as Mrs.

complete the cast. "The Wild Duck," Miss Arundale's great success at Everyman and the St. James's two years ago, will be given with almost the identical company that rendered the revival, produced by Mr.

Sidney Bland, so memorable.

But this is not all. The organisers thought that it would be in the fitness of things if, apart from the lectures at the Arts Society and the University of London, the festival were inaugurated by a short address from the stage in preface to the cycle of the three plays. approached one of the foremost authors of our time to compose this overture in prose or in verse, and one of the most renowned actresses of the younger generation to recite it from the footlights. The author's decision is still under consideration, so I dare not at this juncture reveal his name. But I am at liberty to state that the actress, who greeted the suggestion with enthusiasm, is Miss Edith Evans, a fervent admirer of Ibsen's work, and the one designated by all Ibsenites to revive in due course one of the master's most pathetic and far too little-known plays, "Little Eyolf."

But not only the artists learning the

news of the forthcoming celebration thronged to offer their services; every post brings claims to take part in it from old actors and young actors who have played Ibsen at one time or another in London and the Repertory Theatres in the country. The literary world figures large in the long list of the honorary committee. The diplomatic world considerable world considerable world considerable. siders the event as one of international importance. In the tribute to a great mind all bygones have vanished; under the ægis of the Norwegian Minister, the Ambassadors of the Great Powers have willingly responded to the invitation for patronage. As the philosopher said-

Every land fosters its own art, Yet all arts are brothers; Each one is a light to the others.

wald; Fewlass Llewellyn, Pastor Manders; Frederick Lloyd, Engstrand a star cast, if ever there was one, with Mr. Peter Godfrey as producer.
"The Enemy of
the People," under
the leadership of
Mr. Robert Atkins, will be created by

AN EDGAR WALLACE "THRILLER" IN MUSICAL COMEDY-DRAMA: "THE YELLOW MASK," AT THE CARLTON THEATRE-Stockmar, and Mr. THE FINAL SCENE WHERE THE COMIC DETECTIVE SAVES THE HEROINE FROM BEING TORTURED BEFORE HER LOVER'S EYES. Hubert Harben as Li-San, a Chinese Provincial Governor in the days of the Dowager Empress, has abducted the heroine, Mary Bannister, and is about to have her tortured in the presence of her lover, Captain John Carn, when an ancestral image resolves itself into the comic detective, Sam Slider, who covers Li-San with a revolver and announces the approach of the Imperial Guard and executioner, who is left to deal with Li-San. From left to right in front are Miss Phyllis Dare as Mary in the grasp of a torturer, Mr. Bobby Howes as Sam Slider, Mr. Malcolm Keen as Li-San, and Mr. Wilfred Temple as Captain Carn. Stockmar's brother; as I write, Mr. Atkins is in pourparlers with wellknown actors to

too many to name—as merry a crew as ever frolicked on a stage in that joy of life which makes life worth living. It is one of the happiest nooks in the world of London, is the Children's Theatre in Endell Street.

THE "REPRIEVED" PLAY OF A SCHOOLBOY'S FIRST LOVE: "YOUNG WOODLEY," AT THE SAVOY THEATRE-AINGER (MR. JACK HAWKINS, RIGHT) ASKS WOODLEY (MR. FRANK LAWTON) WHAT IS TROUBLING HIM.

Mr. John Van Druten's play, "Young Woodley," tells with great delicacy the story of a schoolboy's chivalrous love for his housemaster's young wife. Originally produced by Mr. Basil Dean for the Stage Society, it was then given a short run at the Arts Theatre Club, where it aroused a chorus of praise. The Lord Chamberlain at first refused a license for public performance, but after having seen the play he removed the ban, and it was arranged to produce it at the Savoy on March 5. The part of Laura, the master's wife, is now played by Miss Frances Doble, in place of Miss Kathleen O'Regan, who was not available.

The forthcoming Ibsen Festival, to be held, by Mr. Leon M. Lion's beau geste of hospitality, at Wyndham's Theatre on March 26, 27, and 30, promises to be the greatest and most complete homage in Europe to the memory of the immortal Norwegian

England once came to scoff but has remained to pray at the shrine of Henrik Ibsen.

DANCERS CARRYING "THE BAND" ON THEIR HEADS: A "WIRELESS" BALL.

DRAWN BY OUR SPECIAL ARTIST, C. E. TURNER. (COPYRIGHTED)



"THE SILENT DANCE" ON LEAP-YEAR NIGHT: FOX-TROTTING TO MUSIC AUDIBLE ONLY TO THE DANCERS.

Leap Year night (February 29) at the Empress Rooms, Kensington, provided a remarkable novelty for hundreds of merry-makers. The hit of the evening was the Silent Dance, arranged by Professor A. M. Low, the well-known scientist. Through a loud-speaker an invisible announcer asked the dancers to put on head-phones, with a small belt resting on the shoulders and attached to the phones. Music was then broadcast to them, and was inaudible to the spectators. The scene was almost uncanny—scores of couples gravely fox-trotting in perfect time, but in silence, except for the shuffling of their feet. When the dancers

stopped, they suddenly burst into loud laughter, inexplicable to the onlookers, who heard nothing of the cause. The "cause" was the invisible announcer, who urged the girls to "play the man and press your suit." The main secret of the Silent Dance lay in a "magic circle" under the floor. The "magic circle" was virtually a huge electro-magnet, equal in diameter to that of the floor. In other words, there was beneath the floor "a great loop of wire, connected to an amplifier which, in turn, ran to a gramophone in the adjoining room. The dancers picked up the music by induction from the buried loop."

BOOKS DAY.

WHEN London WHEN London comes to be excavated by the archæologists of the future, they may find, as at Pompeii, certain records of municipal elections. Among such evidence may perhaps be a leaflet, of which I lately received a copy, adjuring me and my fellow-burgesses to support "local men who will oppose waste and extravagance." I do not know whether either party in the L.C.C. includes in that category the Council's activities in bookpublication, and far be it from me to suggest that such an accusation would be just. I merely mention the matter because the elections of March 8 confer a certain topicality on a goodly quarto tome, beautifully illustrated, entitled "London County Council Survey of London." Issued by the Joint Publishing Committee representing the Council and the London Survey Committee. Under the General Editorship of Montagu H. Cox (for the Council) and Philip Norman (for the Survey Committee). Vol. XI., "The Parism of Chellea." Part IV. With 102 Plates (published for the L.C.C. by B. T. Batsford; £2 2s. net.).

So.far from considering the volume "extravagant," I could have condoned a little more luxury in the binding, which is of plain brown paper, tolerably tough, but not sufficiently so, I think, to resist the shocks of time or careless clerks; and, moreover, apt to acquire soon a "patina" of grubbiness. If there be any "waste" here, it is in the amount of space allotted (by the use of large type) to lists of names and transcriptions of epitaphs, and in the big blank margins on some of the illustration pages, where fuller descriptive details might conveniently have been given. The titles of the plates are severely laconic. Otherwise there can be nothing but praise for this new instalment of a great public record, which gives a wealth of information on the local history and topography of London, with a splendid series of illustrations. The present volume, concluding the survey of Chelsea, is mainly concerned with the Royal Hospital. The letterpress traces briefly the history of the Hospital and of James t excavated by the archæologists of the future, they may



College that previously occupied the site, with a longer "architectural description" of Wren's work in the build-

"architectural description" of Wren's work in the buildings. Extracts are given from the Diary of John Evelyn, who had a hand in the foundation.

There is an account of Chelsea Hospital in Defoe's "Tour of Great Britain," to which I referred last week, and his remarks (in 1724) on London's future expansion are distinctly prophetic: "Chelsea, a Town of Palaces, by its New extended Buildings seems to promise itself to be made one time or other a part of London, I mean London in its new extended capacity, which, if it should once happen, what a Monster must London be. . . . Here [i.e., at Chelsea] is the Noblest Building, and the best Foundation of its kind in the World, viz. for the Entertainment of Maimed Old Soldiers."

Poundation of its kind in the World, viz. for the Entertainment of Maimed Old Soldiers."

Defoe's picture of the Home Counties is in parts a little sketchy, especially in Hertfordshire, and he makes no mention of a town which is exceedingly rich in historical records, now gathered into a fascinating book that can fairly claim to be a model of its kind—namely, "The History of Hitchin." By Reginald L. Hine. Vol. I. Illustrated (George Allen and Unwin; 16s.). The author has been assisted in his researches by many eminent antiquaries, among whom I notice the name of an old Cambridge friend of my own, Professor A. Hamilton Thompson, and he has made his parish history, as it were, a speculum mundi, a little mirror of the world. That he is a man of humour may be gathered from the fact that he thanks one colleague "for begging, borrowing, and if necessary stealing, numerous manuscripts." The book-borrower's conscience, by the way, is also topical.

In former days that zealous collaborator might have been more circumspect, for petty theft meant the gallows under the savage old criminal law, of whose cruelties this book gives harrowing examples. A Hitchin man was one of the earliest to protest against such barbarities, by name Samuel Chidley, "a Puritan of Puritans, Fifth Monarchist, Leveller, Lilburnian, Millenarian," and, incidentally, "a seller of stockings." He used to burst into court and denounce the Judge, being thereupon promptly ejected, and in 1652 he published a pamphlet called "A Cry against a Crying Sinne," which he nailed to a tree at Tyburn during an execution! Having made no impression on the Bench, he forced his pamphlet into Parliament, and eventually it gained the ear of Cromwell, who, on Sept. 16, 1656, said in the Commons: "To hang a man for sixpence, threepence, I know not what, is a thing that God will reckon for, and I wish it may not be upon this nation a day longer than you have an opportunity to give a remedy."

Among the excellent illustrations to the book is a portrait of "John de Baliol, Lor

Scotland, held control of Barnard's Castle; and thereby hangs a tale, which will interest Balliol men, concerning their pious founder and "the Lord Sir Walter de Kirkham, Bishop of Durham." This worthy prelate (says the Chronicle of Lanercost) "was of such authority in the exercise of his office that he was honoured and feared by the mightiest. Thus it happened that a baron of his diocese had gotten himself exceedingly drunk with beer, quite contrary to the fair esteem beseeming his rank, and had done other evil disrespectful to the Church. The



AUTHOR OF A NEW NOVEL, "ESCAPE ME NEVER": MRS. GLADYS SKELTON (" JOHN PRESLAND"). Mrs. Skelton took History honours at Girton, and is a University Extension Lecturer in English literature. She has published several poetic dramas.

pious pastor admonished him that he should make amends; but . . . he added scorn to effrontery. But the Bishop, strengthening his heart, so sagaciously brought back his erring son to his bosom that with much ceremony at the entrance to Durham Cathedral, and before the eyes of all the people, he suffered whipping at the hand of the Bishop and assigned a sum of money by way of fixed maintenance to be continued for ever to scholars studying at Oxford." Such was the festive origin of Balliol College.

The historian of Hitchin does not carry his researches back beyond the written records, and his earliest document is a twelfth-century manuscript. A far older England is evoked from the dim past, by one of this paper's distinguished contributors, in "The Antiquity of Man in East Anglia." By J. Reid Moir, Fellow of the Royal Anthropological Institute. Illustrated (Cambridge University Press; 15s.). This is a work that will take standard rank in English "pre-history," and it is eminently readable. Not every scientific writer can entice at once the learned and the unlearned, but Mr. Reid Moir has mastered that difficult art, and to enjoy his book the most general of readers needs only intelligent curiosity regarding the evolution of his own species.



AUTHOR OF A NEW VOLUME OF STORIES ENTITLED "CHAINS": MR. THEODORE DREISER, THE KNOWN AMERICAN NOVELIST.

The sub-title of "Chains" is "Lesser Novels and Stories."
Mr. Dreiser has a great following in the United States. Among his best-known books are "The Financler," "Sister Carrie," "Jennie Gerhardt," and "An American Tragedy."

Reid

Mr. Reid
Moir concludes with the interesting suggestion that our own country, and not Mongolia, as some American anthropologists believe, may have been the cradle of mankind. Looking at the record of humanity as a whole, he sees in it, despite occasional retrogressions, a movement of continual "progress." Progress, however, is a relative term, qualified by the destination. A less optimistic view of human advancement is expressed in "Flights into Antiquity." By Arthur Weigall. With twenty-eight Illustrations (Hutchinson; 18s.). "The more closely one studies ancient history," writes the author, in a chapter describing "the Tragedy of Cleomenes" at Alexandria in the third century B.C., "the more clearly one realises that what is called civilisation has no connection with humaneness. A nation can be highly organised, can produce great works of art, erect magnificent buildings, live under luxurious conditions, and yet be no better than a pack of cut-throats."

highly organised, can produce great works of art, erect magnificent buildings, live under luxurious conditions, and yet be no better than a pack of cut-throats."

As befits one who has been Inspector-General of Antiquities in Egypt (that title, by the way, occurs in his foreword with a devastating misprint), Mr. Weigall regards the Egyptians as "the kindest race of the ancient world," both to men and animals," and denounces the modern film-producer who presents wholly imaginary and unfounded pictures of Pharaonic cruelties. Mr. Weigall dates the new popular interest in archæology from an event with which our readers are not unfamiliar—the discovery of the tomb of Tutankhamen. "The man in the street," he writes, "has discovered Antiquity," finding in its infinite romance a delightful means of escape from narrow experience. In this new book, which he modestly terms "trivial," he has provided some alluring "travel sketches" (thirty in all) for the uncritical tourist roam-ing in the storied past

uncritical tourist roaming in the storied past. Ing in the storied past. The range of subjects is wide, and some of the titles—such as "A Little Scandal about Julius Casar," "The Result of Smacking Boadicea," or "The Lady Whom Athens did not Receive"—indicate the light ironic vein in light ironic vein in which they are treated.



AUTHOR OF "THE LIFE OF LORD CURZON": THE EARL OF RONALDSHAY.

The first volume of Lord Ronaldshay's book, which is the authorised biography of Lord Curzon, has recently New books reach me in such numbers that I find it quite impossible

ind it quite impossible to discuss them all at length, but I would briefly recommend the following to readers interested in antiquarian and kindred subjects. An important work of original research on ancient Greek inscriptions in Asia Minor, with the text of each accompanied by a photograph of the actual stone, is entitled "Monumenta Asiæ Minoris Antiquæ." Vol. I. Edited by Professor W. M. Calder. (Longmans; £2 net). This is the first volume of a series published by Manchester University for the American Society for Archæological Research in Asia Minor, of whose expedition Professor Calder was the leader. Equally valuable, and admirably illustrated, are two volumes of the Kai Khosru Monographs on Eastern art—"Babylonian Art." By Simon Harcourt-Smith; and "Scythian Art." By Gregory Borovka. With seventy-six and seventy-four collotype plates respectively (Benn; 21s. each).

A fascinating byway of archæology is opened up in a little book called "The Divine Origin of the Craft of the Herbalist." By Sife E. A. Wallis Budge (some time Keeper of Egyptian and Assyrian Antiquities at the British Museum). With thirteen Illustrations (Published by the Society of Herbalists, 7, Baker Street; 5s.). Superstitions concerning plants and trees also figure, along with much other curious lore, in "Papers on the Ethnology and Archæology of the Malay Peninsula." By Ivor H. N. Evans (Cambridge University Press; 15s.), a well-illustrated collection of original studies made by the author in that country.

Finally comes a troop of useful little books in paper covers, several affording guidance—literary and pictorial—to the treasures of the Victoria and Albert Museum, and issued there under the auspices of the Board of Education. These are "Chinese Porcelain." Periods of K'ang Hsi, Yung Chang, and Ch'ien Lung. By W. B. Honey (3s. 6d.); "Ironwork." Part I. From the Earliest Times to the End of the Mediæval Period. By J. Starkie Gardner. Revised by W. W. Watts (3s. 6d).; and four additions to the dainty little sixpenny Picture Books—"Wedgewood Ware," "English Tables," "English Silver Spoons," and "Fifteenth Century Italian Book Illustrations."

Another "song of sixpence" must be sung about that popular little series of up-to-date expert monographs—Benn's Sixpenny Library—to which have lately been added "Ancient Egypt." By Arthur Weigall; "Islam." By E. Denison Ross; "A HISTORY OF ITALY." By Mrs. G. M. Trevelyan; "ENGLISH FURNITURE." By Oliver Brackett; "PSYCHO-ANALYSIS." By Dr. Ernest Jones; and "THE STRUCTURE AND PROPERTIES OF MATTER." By W. A. Caspari. Here is knowledge for the million in tabloid form.

C. E. B.

THE "SUPERB CRAFTSMANSHIP" OF ERIC GILL: PIONEER ENGLISH SCULPTURE, MOSTLY IN NATIVE STONE.



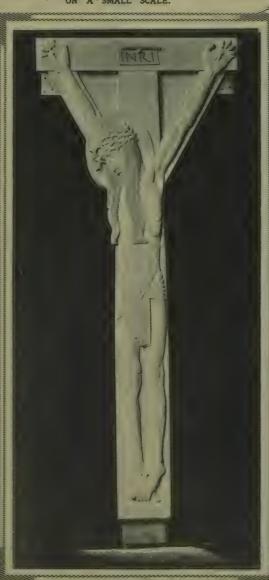
"EVE": A COMPANION FIGURE TO
"ADAM"—BOTH SCULPTURED IN
BATH STONE.



"MADONNA": A REMARKABLE CARVING IN IVORY,
ON A SMALL SCALE.



"NUDE": AN IVORY CARVING TYPICAL OF MR. ERIC GILL'S UNCONVENTIONAL STYLE IN FIGURE DESIGN.



"CRUCIFIX": A STRIKING EXAMPLE OF THE SCULPTOR'S ECCLESIASTICAL WORK, IN PORTLAND STONE.



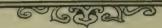
"MANKIND": A COLOSSAL TORSO OF A WOMAN (ABOUT 8 FT. HIGH) IN HOPTONWOOD STONE, DESCRIBED AS "A STUPENDOUS PIECE OF CRAFTSMANSHIP,"

Mr. Eric Gill's new exhibition of sculptures and carvings, now on view at the Goupil Gallery, has aroused extraordinary interest and has received the highest praise. Thus Mr. P. G. Konody says: "The craftsmanship is superb throughout." Attention has been called also to the distinctively English character of his art, owing little to foreign influence and being wrought, for the most part, in English stone. Thus, the "Times" critic says: "In the sculpture by Mr. Eric Gill we have an exhibition of native talent in native materials, which can hold its own with anything in Europe. . . . By working in Hoptonwood, Portland, Bath, and Beer stones, he has demonstrated that, given the talent, there is no need to go outside this country for the materials of a school of sculpture as native as anything since the Middle Ages." Describing the colossal kneeling torso shown above, the same writer says: "We feel no paradox in the representation of 'Mankind' by the headless and armless figure of a woman. . . . As a piece of craftsmanship it can only be called stupendous, and as a work of art . . . it gives complete satisfaction." Among Mr. Gill's principal works are the Leeds University War Memorial and the Stations of the Cross in Westminster Cathedral. In this connection it may be recalled that he was received into the Roman Catholic Church in 1913. He is a son of

the Rev. A. T. Gill, and was born at Brighton in 1882.



SCIENCE. THE





THE STATE AND ORNITHOLOGY.

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Infancy of Animals," "The Courtship of Animals," etc., etc.

WHEN a new book is introduced to me, I bow VV to it politely: sometimes with a conviction that we shall never be friends, and sometimes with a glow of pleasurable anticipation—a sort of instinctive



THE DOUBLE-CRESTED CORMORANT: A BIRD UN-JUSTLY ACCUSED OF DAMAGING SALMON FISHERIES AND PROVED TO BE RATHER BENEFICIAL THAN OTHERWISE.

From a Colour-Plate by Major Allan Brooks.

The double-crested cormorant, in common with other native species, was accused of damaging the salmon fisheries by devouring small fish and fry. Birds killed for the purpose of investigating this charge, however, were found in no case, when their stomachs were examined, to have been feeding on salmon, but on eels and sculpins; so that their presence was beneficial rather than harmful to the salmon fishery!

conviction that I am going to enlarge my soul by further acquaintance with a kindred spirit. One chooses one's books as one chooses one's friends, and sometimes we make sad mistakes, and "the words that ye took from a printed book be with ye, Tomlinson." We all know the fate of poor Tomlinson; but then, being Tom-linson, a right choice in the matter of books was as much beyond him as was his ability to

order his life on seemly lines.

This avowal of my attitude towards books has been prompted by a volume sent me recently from Canada. It has won my friendship solely on its merits; for its "tailoring"—that is to say, its cover—was of the "ready to wear" But, so soon as I began to compare notes with it, I found that, under the guise of a dissertation on "Birds of Western Canada," I had tapped a source of information which would help me not a little to explain problems of bird-life which are world-wide in their scope. Moreover, this volume comes to me as an official document, since it is published under the auspices of Minister of the Canadian Department of Mines, and was written by one of its officials, Mr. P. A. Taverner, an ornithologist of world-wide repute.

Now that we are all groaning under a burden of taxation of unprecedented severity, I would be the last to suggest "just one more" addition to our last to suggest "just one more" addition to our load, lest it should prove to be the last straw, as well it might. Yet I wonder how it is that Canada and the United States contrive to devote time and money to the furtherance of knowledge of this kind. It is without question money well and wisely spent; and that expenditure is no new thing, for it has been going on for round about half a century. We have no "Bureau of Ornithology." Not so Canada and the United States, which long ago saw the need of such an institution. We spend vast sums on so-called "education," but nothing in the direction of helping our people to use their eyes and their brains, or to realise their responsibilities in the way of the conservation of the wild life of the country.

Let me illustrate the scope of this work by a few lines from the author's introduction. This volume, he

tells us, "has been written to awaken and stimulate an interest, both scientific and practical, in the study of Canadian birds, and to insist on the scientific and economic value of that study . . . to furnish the economist with a ready means of determining bird friend from bird foe, so that he may act intelligently towards them and in the best interests of himself and the country at large; to present in a readily accessible form reliable data upon which measures of protective legislation may be based; to point out some of the pitfalls that have caught the inexperienced in the past; and to suggest methods for their future avoidance." Before passing to the fulfilment of the main purpose of his book—the description of the several species of birds of Western Canada—the author makes some helpful comments on themes such as Classification, Geographical Races and Geographical Distribution, Migration, and Protection.

Doubtless he is right in his contention that an enforced search for food, due to overcrowding, was the original cause of migration. But now, he remarks, it has become "instinctive," and takes place before the stimulus of hunger is felt. Nevertheless, other factors have now come to play their part, though on this occasion considerations of space forbid my enlarging upon these. But I must venture to differ from him in his contention that young birds setting out on their first long voyage are guided by their elders. This is certainly not the case with our cuckoo, for example, since the old birds leave us and their youngsters-of whose very existence they can have



THE HERRING-GULL IN ITS ADULT (LEFT) AND IMMATURE STAGES: A CHANGE OF "DRESS" THAT TAKES ABOUT THREE YEARS.

From a Colour-Plate by F. C. Hennessey.

This drawing of the adult and immature stages of the herring-gull is one of a few plates in Mr. P. A. Taverner's book (here reviewed), showing immature plumages. It well demonstrates the value of contrasting the one with the other. This immature dress is but slowly changed, the process taking about three years.

Illustrations reproduced from "Birds of Western Canada." By P. A. Taverner. Published for the Canada Department of Mines, Ottawa. (Price-paper, 75 cents; cloth, 1.25 dols.)

no knowledge—weeks before these youngsters can possibly get away. How they find their way is indeed mystery.

On the subject of protection the author rightly remarks that, while some have endangered their cause by exaggeration, yet "birds cannot be seriously reduced in numbers without the gravest results. The destruction of tons of weed-seeds and millions of insects must necessarily have a great influence on human welfare, and neglect of this fact must seriously react upon any community that fails to give proper protection to its birds." Notes on the life-histories of the different species which come within the purview of this book are many, and often extremely interesting.

In speaking of the marsh-inhabiting ducks, for example, he remarks: "One of the most serious problems of the conservationist is the terrific mortality that occasionally overtakes ducks on certain inland lakes. Much of the prairie water, and some of the interior of British Columbia, contains large amounts of various salts in solution. Such waters are colloquially called 'alkaline.' . . . Most of the

sloughs and lakes are mere catch-basins without outlet, and are in consequence dead water. Alkali is constantly being washed into them. As a consequence, at the end of long, dry spells many lakes are represented only by small pools of stringently bitter water of complicated chemical content, and highly poisonous to the ducks which flock to them, so that they perish by thousands, and their bodies are washed up in rows along the shore. And disaster of this kind is intensified when the drought occurs at the time the old birds are moulting their quills, when they are quite flightless, and before the young have acquired the power of flight; for then, being unable to leave the locality or to find food in it, the whole host perishes. If, added to this drain upon their numbers, these birds suffer from lack of adequate protection from the fowler, extinction is inevitable."

A warning note is sounded as to the danger of importing alien species. The Hungarian partridge has been introduced into Alberta, and has now spread over a large area. As a consequence, wherever the numbers of the aliens are notable the resident prairie-chicken and native grouse are proportionately decreased. Sportsmen, he remarks, and game wardens have to decide whether they prefer foreign to native game.

They cannot have both. Most of us think of humming-birds as dwellers amid the splendours of the Tropics, yet four species breed on Canadian soil. What happens, he asks, to the males, which, as soon as the eggs hatch, vanish, as if by magic, leaving the whole of the duties of rearing the young to the female? He suggests that they denote the third coutbons migration in July.

depart on their southern migration in July, like some of the waders.

Packed though this volume is with good things, one feels that it is a pity that space could not have been made for, at any rate, brief descriptions of nestlings in down and "juvenile-plumages," for these are of very real importance, since they are landmarks to the evolution of their respective species. Finally, a word as to the illustrations. For the most part, they take the form of coloured plates, the work of Major Allan Brooks, and all are of quite exceptional merit. That this phrase is indeed merited may be seen by a glance at the accompanying specimens, though they have lost much from the absence of their original coloration. Those who have the opportunity to browse among the pages of this delightful volume are indeed fortunate.



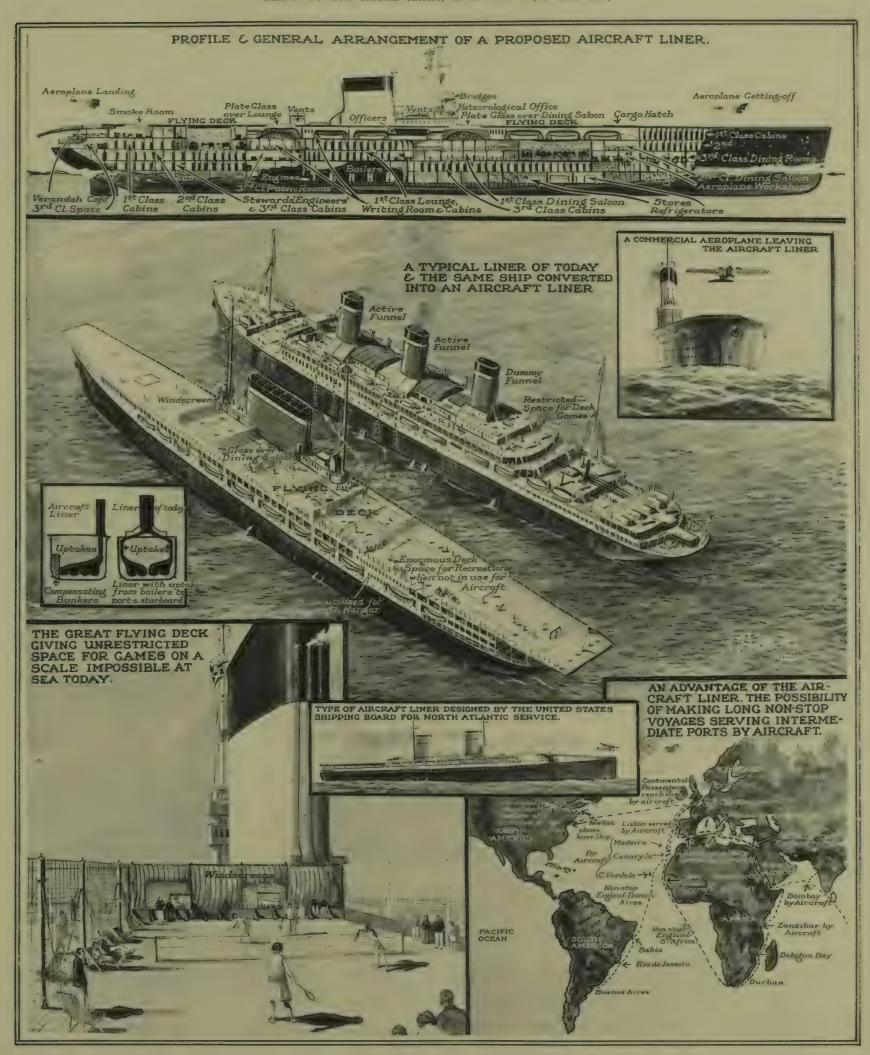
THE RED-TAILED HAWK: A BIRD (REALLY A BUZZARD) VALUABLE TO FARMERS AS KEEPING IN CHECK RODENTS HARMFUL TO CROPS.

From a Colour-Plate by Major Allan Brooks.

The red-tailed hawk is really a buzzard, and a most interesting species, since it appears in no fewer than seven different forms, or "subspecies." Its protection is advocated on account of the services it renders in keeping a check on the undue increase of "gophers," squirrels, and other rodents injurious to crops.

THE COMING "AIRCRAFT-LINER": DECK GAMES AND NON-STOP VOYAGES.

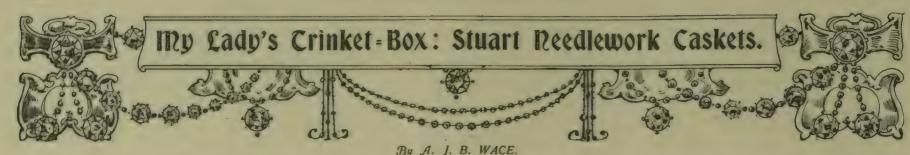
DRAWN BY OUR SPECIAL ARTIST, G. H. DAVIS. (COPYRIGHTED.)



EVERY LINER ITS' OWN AERODROME: A PROJECTED FORM OF WORLD TRAVEL BY SHIP AND AEROPLANE.

The great interest in naval aircraft-carriers aroused in America by the commissioning of the "Saratoga," and in this country by the completion of the 18,600-ton cruiser "Courageous" as an aerodrome-ship, has brought into being suggestions for using such vessels for commercial purposes. The American Shipping Board have already designed one, and the United States Government has been asked by an American shipping company to assist in building six 35,000-ton ships of this class for the North Atlantic service. The advantages of the aerodrome ship as a liner are, firstly, that the vessel could make long non-stop runs, serving intermediate ports by its aircraft; and secondly, the great flying deck would provide an enormous open space for games and exercise on a scale impossible on the liner of to-day. As an interesting comparison, a modern liner is shown above in her present guise, and as she would be if converted into an aircraft liner. In the existing liner the funnel uptakes pass

up both sides of the ship, while in the converted form all the uptakes would pass up one side to the funnel, placed to starboard, with compensating bunkers on the opposite side. These bunkers would be filled with fuel at the commencement of a voyage, and, as the fuel was consumed, the separate compartments would be filled with water to counterbalance the weight of funnel, superstructure, and uptakes. On a non-stop run, vessels for New York would send off their aircraft at sea, the aeroplanes reaching Montreal before the ship reached New York. Vessels proceeding "non-stop" from Britain to Australia would serve Lisbon, Gibraltar, Algiers, Malta, and Naples by aircraft. Between Suez and Colombo they would similarly serve Port Sudan, Khartum, Aden, and Somaliland. Vessels from Vancouver to Hong-Kong or Australia would serve the Pacific Islands by air. Our profile view of a aircraft-liner is based on plans by Sir E. Tennyson-d'Eyncourt and Mr. John Narbeth.



ASKETS covered with needlework are among the most fascinating and representative relics of the age of the Stuarts which have come down to us; for, in spite of a general resemblance among the

that one finds a casket in which the colours of the outside scenes retain their original brightness, but often in the examples which are worked inside as well as out one is surprised, when the doors are opened,

by the refreshing vividness of colour on the portions which have never been exposed to the light.

The favourite subjects for the pic tures which adorn their tops and sides are drawn from the Bible or from the classics. The splendid casket just acquired by the Victoria and Albert Museum and illustrated here and opposite, depicts part of the story of Abraham, and pos-sibly this was chosen because Sarah is represented in the scenes; for the initials of the owner and worker are "S. V.," and "S" could stand for Sarah. Each scene is set within a narrow border of ebony which enhances the effect. first scene in the Biblical order is on the front, where Abraham is seen entertaining the three angels. Two angels are seated at a table under trees before the house, and Abraham kneels at the feet of the third, who stands near. In the door of Abraham's house is Sarah, who listens to the Divine announcement with incredulity and scorn. Sarah, holding her son Isaac by the hand, figures prominently in the next scene (on the back), where Abraham expels Hagar and the young Ishmael at her behest. In the

same panel we also see Ishmael dying of thirst in the desert, and an angel pointing out to his mother,

of orris-root, now almost petrified, which its owner, Parnell Mackett, inserted so that her treasures should always lie in a sweetly-scented air.

Usually, in caskets of this type there is immediately within the lid a tray lined with a painted print and edged with looking-glass to give an illusion of wider In the tray of one such casket in the Loan Court of the Victoria and Albert Museum is a painted print representing a pool in a wood, and standing in the centre of the pool is a small model of a bird. The scene is inverted, which shows that it was intended to be looked at only in the surrounding mirror. The newly acquired casket, however, has a feature which is all but unique. It has the usual tray lined with a painted print, but the outside of the tray is covered with red silk painted to imitate a red brick wall, and in the tray lies another on which stands a model garden, divided into four beds by gravelled walks. Two of the beds are turfed, and fruit-trees, apple, pear, plum, or cherry, stand at the corners. The other two beds, guarded by shrubs at the angles, are full of choice flowers, carnations, tulips, roses, and iris. The whole model is completed by four ivory statuettesone in the centre of each bed—perhaps representing the leaden statues which once decked formal gardens. Two of the figures are shepherd boys piping; a third is a portly Bacchus astride a barrel; and the fourth, with an hour-glass and a skull, perhaps personifies Time or Mortality. Another casket in a private collection has on the top of its lid a model of a pastoral scene, a shepherdess and her sheep beneath an oak-That is a romantic scene, but this is, as far as we know, the only model existing of a Stuart garden.

Naturally gardens change with time and according to the taste of their successive masters, so that it

would be hard to say that any garden laid out in the seventeenth century still keeps its original character. Still, we can character. Still, we can see in Restoration gardens, such as the beautiful terraced garden at Packwood House, in Warwickshire, which is enclosed by red brick walls, the true setting for such a formal plan with grassy lawns, fruittrees, gravelled walks, and a fantastic statue in the centre of each bed. The eighteenth century was the age for leaden statues in English gardens—for instance, at Powis Castle on a ter-

piping and two shepherdesses. Holland, however, is the home of formal gardening, and in the famous early eighteenth-century doll's house in the Utrecht Museum is a small formal garden with four



SARAH, HOLDING THE YOUNG ISAAC BY THE HAND, WATCHES ABRAHAM CASTING OUT HAGAR AND ISHMAEL AT HER WISH. AND (ON THE LEFT), WHILE ISHMAEL LIES DYING OF THIRST IN THE DESERT, AN ANGEL APPEARS TO THE KNEELING HAGAR AND POINTS OUT A FOUNTAIN: THE BACK OF THE CHARLES II. CASKET

numerous examples known, there is in reality a wide

range of individuality and charm. Though primarily work-boxes, they had a variety of uses. Most have long since lost their original fittings, but some still contain the embroidered pin-cushions, needle and bodkin cases, and other remembrances of the worker or owner. One such, once the work and property of Martha Edlin, and dated 1671, may be seen in the Loan Court at the Victoria and Albert Museum; and the collection of dainty little pieces of needlework belonging to it gives us a picture of the young lady who took such pleasure and pride in making all its appurtenances. Some, too, have large pin-cushions

with mottoes, usually of a moral kind, and patterns, and, occasionally, the date shown by the arrange-ment of the old hand-made pins. One casket con-tains a little embroidered ball, a definite souvenir because a little strip of paper unrolls from each side with the words: "When this you see Remember mee." The caskets also served as jewel or trinket boxes, and are fitted with cunningly concealed secret drawers where rings, lockets, and perhaps love-letters, could be kept. Martha Edlin's casket encloses one or two little trinkets; and one often finds, as well as scent bottles, ink and pounce pots.

The embroidery which decorates them is worked in many different stitches. The earliest specimens seem to be those worked in *petit point*; next, perhaps, come those done principally in long and short stitch, with a certain amount of relief work made by applying pieces of button-holing. Floral sprays worked in rococo stitch are not uncommon. Then, from about the middle of the seventeenth century, stump work becomes popular, and the greatest variety of stitch and methods is found. The figures are padded-out, and their clothes are made of pieces of silk, plain or embroidered, or applied button-holing, and chenille, metal wire whipped round with coloured silk; and small wooden models for the hands, feet, and heads are by no means rare. Sometimes the stump work in the later and more careless examples is so much exaggerated as to be grotesque; but the earlier, in spite of the artificial technique, shows a charming simplicity of design and is exquisitely worked. can see in unfinished specimens that the pattern to be embroidered was most gracefully and carefully drawn on the ground of satin or linen. It is seldom



A CARDEN IN MY LADY'S TRINKET-BOX! AN EXCEEDINGLY RARE FEATURE IN THE TRAY BELOW THE LID OF THE CHARLES II. NEEDLEWORK CASKET-THE ONLY KNOWN MODEL OF A STUART GARDEN.

who kneels in prayer, the miraculous well. The right-hand side shows Abraham dispatching his faithsteward, Eliezer, to find a wife for Isaac, while the camel stands ready at hand. On the lid, Eliezer

meets Rebecca at the well, and begs her to draw water for himself and his camels. On the left, Eliezer puts on Rebecca the rich betrothal gifts sent by Abraham, apparently a pearl necklace and bracelets. The human figures are dressed in contemporary costume, and the houses and furniture are also characteristic of the later Stuart age; but the greatest care is lavished on trees, flowers, animals, and insects. The flowers and insects that frame the oval panel on the lid are most tastefully designed, and recall the oft-quoted lines of John In the narrow borders on sides of the lid the same delicate quality is apparent, and here we find a most realistic caterpillar and a bushy-tailed squirrel.

The internal features of caskets, and of this one also, are always worth exploring. The insides of the doors and the fronts of the drawers are covered with embroidery; in this case of the well-known type which imitates straw-work. The drawers are lined with marbled

paper or with rose-coloured silk, and are often edged with stamped silver paper. The neat planning of the whole is very ingenious, and their owners clearly prized them highly. A work-box dated 1692 still has in its lining some small pieces



ABRAHAM INSTRUCTS ELIEZER TO GO SEEK A WIFE FOR ISAAC: THE RIGHT-HAND SIDE OF THE CHARLES II. CASKET.

statuettes, one in the centre of each flower bed. This hints at some connection between models of this type and dolls' houses, and also possibly at the source of the inspiration for our garden scene.



THE ONLY KNOWN MODEL OF A STUART GARDEN—OF FOUR PLOTS, EACH WITH ITS STATUETTE: AN EXCEEDINGLY RARE FEATURE IN THE TRAY BELOW THE LID OF THE CASKET, WHICH WAS IN THE POSSESSION OF MR. F. BLOCK, OF KNIGHTSBRIDGE, AND HAS BEEN ACQUIRED BY THE VICTORIA AND ALBERT MUSEUM.



ELIEZER GIVES REBECCA THE BETROTHAL GIFTS SENT BY ABRAHAM: THE NEEDLEWORK PICTURE ON THE LEFT-HAND SIDE OF THE CHARLES II. NEEDLEWORK CASKET.



ABRAHAM ENTERTAINING THE THREE ANGELS—ABRAHAM KNEELING BEFORE ONE OF THE ANGELS, WHILE SARAH STANDS IN THE DOOR OF THE HOUSE; AND TWO OF THE ANGELS SEATED UNDER A TREE: THE DOORS OF THE CASKET.

HOSE caskets of the Stuart period which are decorated with pictures in petit point, stump work, and other forms of needlework, possess a constant fascination. They were used by ladies as workboxes; as trinket-boxes in which jewels could be kept in cunningly concealed secret drawers; and also as writing-boxes, for they often contain ink and pounce pots. Quite recently the fine specimen here illustrated, which is dis-tinguished by a most unusual feature, came into the possession of Mr. F. Block, of Knightsbridge. The scenes on the lid and the four sides relate that part of the story of Abraham which concerns the birth of Isaac and his betrothal to Rebecca. Within the casket, in the tray below Continued opposite



the lid, is an excessively rare fitting. Usually such trays display on the floor a coloured landscape surrounded by a rim of looking-glass to give an illusion of wider space. This exists here; but the great peculiarity is that in it lies another tray on which stands a model garden, and the red silk covering the outside is painted to resemble a red-brick wall. The garden is divided into four plots, two grassed and two flower-beds. A little ivory statuette in the centre of each plot completes the model, which is the only model of a Stuart garden known. We understand that the casket has just been secured by the Victoria and Albert Museum for the national collection, and that it is now exhibited there among other recent acquisitions.

THE MEETING BETWEEN ELIEZER AND REBECCA AT THE WELL IN A DECORATIVE BORDER EXQUISITELY WORKED: THE LID OF THE CASKET.

A Queen Mother and Beauties of an Emirate: Ladies of British West Africa.

The common copyrisons by non-considerable and Perusia Marcins Bernar Williams All Vol. Governo. Para Marcan Colored Institute.





THE CHIEF LADY
OF ASHANTI
SEATED ON THE
SILVER STOOL
OF MAMPON,
A REPLICA
OF WHICH
WAS GIVEN TO
PRINCESS MARY
ON HER
MARRIAGE:
THE QUEENMOTHER
OF MAMPON.





LADIES OF THE HOUSEHOLD OF THE EMIR KATSINA: WOMEN INTRODUCED TO THE ARTIST AS TYPES OF THE BEAUTIES OF THE EMIRATE OF KATSINA, WHICH LIES ON THE DESERT FRINGE OF NORTHERN NIGERIA

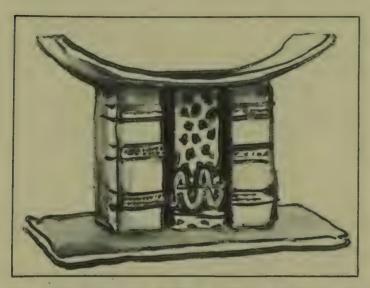


The Queen-Mother of Mampon is the principal lady in Ashanti to-day. The Paramount Chief, Osai Bonsu, is her nominee, the inheritance passing in the female line. She is seen seated on the silver Stool of Mampon, a replica of which was given to Princess Mary at her 'marriage. It is generally supposed that none but its owner may sit upon the sacred stool; but, to his amazement, the artist, Mr. Spenser-Pryse, was invited by the royal lady herself to occupy it for a tew minutes. The attitude of the Queen-Mother is one of ceremonial; and immense pains were taken by the Ladies-in-Waiting to make clear the importance of every detail necessary for the picture, even to the precise position of the chief sitter's

fingers.—The Emirate of Katsina lies on the desert fringe of Northern Nigeria. Its ruling caste is Mohammedan, and women of rank never appear unveiled. One day, while talking to Nagogo, the Emir's favourite son, Mr. Spenser-Pryse remarked upon the fine types of womanhood among the pagan tribes to the south. "I will speak with my father," was Nagogo's cryptic reply. The next morning the artist was introduced to a bevy of ladies of the household. It should be added that the Emir Katsina is a man of exceptional enlightenment. The Spencer-Pryse exhibition opened at the Imperial Institute on March 2. Other pictures will be published in later issues of this paper.

By G. SPENCER-PRYSE.

I stooped to pass beneath the low lintel of the Queen's house, the talking drums were audible. They had been throbbing from very morning. Though to be found everywhere, still audible. early morning. Ntumpawe, talking drums, remain for us one of



THE SILVER STOOL OF MAMPON, A REPLICA OF WHICH WAS PRESENTED TO PRINCESS MARY ON HER MARRIAGE BY THE QUEEN-MOTHERS AND WOMEN OF ASHANTI: A SKETCH OF THE QUEEN-MOTHER'S SEAT OF SOVEREIGNTY.

After a Sketch made by G. Spencer-Pryse for One of the Pictures reproduced opposite.

That they do talk is indisthe mysteries of Africa. That they do talk is indisputable. But how? The secret must be assumed to lie in the tonic quality of most African speech, minute variations of interval between each syllable, and the quality of note on which the meaning of the word depends: all rendered in drum-beats-a theory based on the presumably infinitely greater subtlety of an African's ear, which may enable him to detect nuances inappreciable to a European.

They led me through a dim room, lighted only

by its open door, into a courtyard, and thence into another, smaller courtyard, with rooms opening on each side. I had come by appointment, and an attendant told me that the Queen-Mother would be ready in a few minutes. A stool having been brought and deposited in one of the three-sided chambers, I was invited to occupy it; and the attendants withdrew. From the variety of sounds which came through closed doors, it seemed that the Queen was having breakfast. I waited, as patiently as one might wait for any queen.

The Queen-Mother of Mampon is, in fact, a most

The Queen-Mother of Mampon is, in fact, a most exalted personage. It is generally imagined that, in Ashanti, inheritance goes strictly in the female line, as we understand it. Though this may not be the precise fact, the rule being exceedingly complicated to a European mind, it is yet true that not even the Chief is so highly placed as Ohema, the Queen-Mother. The aged Paramount Chief of Mampon, with all his vested authority, is only her nomines. And her Silver Steel is only her nominee. And her Silver Stool, or Throne, as we should say, is admittedly of greater significance than that of her kinsman, the actual chief. In fact, I have heard it said that, were it not for a physical inferiority which precludes woman from leadership in battle, there would be no other Royal Stools in existence than those of the Queen-Mothers. The Stool is not only the emblem of authority, as is the Throne with us: it is the actual pivot of the national existence; and it was the high-handed action of a governor in calling for the Golden Stool that brought about the last Ashanti rising. There is also, centred in the Stool, for daily use, an etiquette which in Europe has long since been relegated to the archaic lumber-room of ceremonial. Regalia are ordinarily employed whose counterpart can only be found in the Tower of London, or in the unsubstantial palaces of fairyland. The Red Queen would not have made much stir in West Africa, where many people are more magnificently dressed. "The sceptre and the orb; the sword, the mace, the Crown Imperial" are realities here. I have met a half-dozen chiefs out walking in

Kumasi, each with his state canopy or umbrella of scarlet and gold, and a train of attendants carrying the entire machinery of a British coronation!

Now the Queen has finished breakfast, and is evidently being washed. Perhaps even her face is being polished to make it refulgent, as a

queen's should be. Then there is the robing ceremony. Altogether, I am on my stool for nearly an hour before the increasing joyousness within indicates that the preliminaries are near their culmination.

At last a lady-in-waiting appears in the little court, carrying the Silver Stool of Mampon. She is followed by three others with large palm-leaf fans. Finally, comes the Queen-Mother herself, a gorgeous spectacle; then an old aunt, possibly to act as chaperon, and a bevy of children with various articles of cere mony or convenience.

The Queen-Mother is an attractive woman, in the thirties. It would be impossible for anyone to be more mag-nificently dressed. She is swathed in an immense cloth of gold, put together in

strips of succes-sive squares, every colour of the rainbow repeated in the detail; and each square, I bave since been told, having a separate significance, dependent on its design.

There is no interpreter present. It is astonishing how many courtesies can be exchanged in dumb show. We have apparently arrived at a complete understanding when the Queen takes her seat on the Silver Stool, her legs separately swathed in silk stuff and very wide apart, as good manners require for a queen in Ashanti. The hands are next arranged by a lady-inwaiting, one resting on each thigh, the fingers slightly apart. Every detail has its importance. The Queen is, in fact, carrying so many heavy gold ornaments

that her attitude can hardly be other than a conventional one.

Her coiffure is remarkable. · I begin to understand why she has been so long dressing. Whereas ordinary women wear their scanty curls close to the head, the royal hair is trained to stand on end. From what one has seen of the provision in respect

to hair made for her countrywomen by Nature, one is inclined to suspect the part that artifice may have played in the production of the dome-like structure crowning her head. Whatever extraneous means have been requisitioned for the production of this surprisingly abundant coiffure, art goes no further. The Queen's demeanour can hardly be surpassed for naturalness. Not only does she measure her own nose, and the noses of her ladies, to make clear what a nose should be: she even tests her conclusion on my own, in her anxiety to correct erroneous impressions formed among a less cultured people than the Ashanti. Nurtured as so many of us have been on the hide-bound tradition of the Greek type, it is difficult at first to consider such a problem without prejudice!

SOVEREIGNTY.

There are no bounds to her urbanity. I am even invited to sit on the Silver Stool—an act, I had been warned, sometimes involving the death penalty. Before the morning is over, our meeting is not alto-gether wanting in familiarity. The infant members of the royal entourage alone preserve intact that degree of aloofness generally associated with a Court.

Two months later, and more than a thousand miles away, I am again entertained by ladies of a



TALKING DRUMS-ONE OF THE MYSTERIES OF AFRICA: INSTRUMENTS THAT "SPEAK" TO THE ATTUNED EAR OF THE NATIVE.

A Sketch made in British West Africa by G. Spencer-Pryse.

reigning house, but under very different conditions. In the Emirate of Katsina there is no Queen-Mother. Here, by Islamic law, a man is master of his own household. Somewhere between Ashanti and the Moslem Emirates, probably, is the standard of Western Europe; though, as a mere looker-on, one may sometimes have suspected that these things

are, in practice, much alike everywhere.

The reigning Emir, I may add, is a man of outstanding culture and enlightenment. He is a great student. The minds of Englishmen are not by any means sealed books to him. Did he not visit London three years ago, on the occasion of his last pilgrimage to Mecca? That journey was made by car, by railway, and by steamship. He intends to come to Engand again; next time by air. Like every good Mohammedan, he is an open-handed host. Every morning during my stay in the Emirate, pineapples and poultry and a bowl of cream were brought from the palace.

The Emir's son, Nagogo, was in London with his father three years ago. He speaks English, drives a car, and plays a wonderfully good game of polo. Having assured me, in conversation, that there are in the Emirate ladies of surpassing beauty, rivalling those of London, he seemed deeply in London, had seen the English ladies, those of the Emirate are conspicuous to a visitor. of the Emirate are conspicuous to a visitor only by their invisibility. "I will speak only by their invisionity.
with my father," was the reply. Next morning he came again. "Girls ready," he said. Nagogo led me through a court full of peacocks and children to where they were waiting in a self-conscious little bunch, under the arches of a colonnade. There we spent an agreeable morning, the ladies refreshing themselves from time to time with cakes of Turkish delight.



THE TYPE OF ROOM IN WHICH MR. SPENCER-PRYSE WORKED WHEN PAINTING HIS PICTURE OF THE QUEEN-MOTHER OF MAMPON: AN ASHANTI ROOM OPENING INTO A CENTRAL COURTYARD.

A Sketch by G. Spencer-Pryse.

THE WORLD'S FINEST LAWN-TENNIS CLUB OPENED AT MONTE CARLO BY THE DUKE OF CONNAUGHT: LA FESTA COUNTRY CLUB ON THE INAUGURAL DAY, SHOWING THE ROYAL BOX AND FAMOUS PLAYERS ON THE COURTS.

THE WAHABI KING, REPORTED TO HAVE PROMISED SUPPORT TO ARAB RAIDS INTO IRAQ AND TRANSJORDANIA: IBN SAUD, WITH THREE ADHERENTS.



HAPPENINGS AT HOME AND ABROAD:

LA FESTA COUNTRY CLUB AT MONTE CARLO, LAID OUT AT A COST OF \$500,000: THREE OF THE TWENTY LAWN-TENNIS COURTS ON TERRACES CUT FROM THE HILL-SIDE.



THE KING AT THE HUNTERS' IMPROVEMENT AND NATIONAL LIGHT HORSE BREEDING SOCIETY'S SHOW: HIS MAJESTY ABOUT TO PRESENT HIS 'CHAMPION



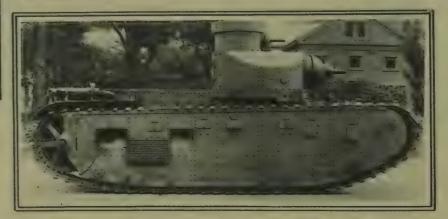
THE LADY CHAMPION OF THE WORLD IN FIGURE-SKATING, WHO DEFENDED HER TITLE IN LONDON BEFORE THE KING AND QUEEN: MISS SONJA HENIE,

THE NEW SACRISTY FOR WESTMINSTER ABBEY: A MODEL SHOWING THE DESIGN AND POSITION OF THE PROPOSED BUILDING, IN THE ANGLE BETWEEN THE NORTH WALL OF THE ABBEY AND THE NORTH TRANSEPT.

The great lawn-tennis club constructed for the Monte Carlo Casino at a cost of £500,000, and known as La Festa Country Club, was opened on February 27 by the Duke of Connaught, who performed the ceremony by throwing a ball among six of the leading amateur players. Among the spectators were the Kings of Sweden and Denmark, and among the players, Señorita de Alvarez, Miss Ryan, Miss Eileen Bennett, Mrs. Lambert Chambers, and Miss Betty Nuthall. The club, which is beautifully situated on the slopes above the Mediterranean, is the most luxurious of its kind, and includes a bathing "city," with rubber roads, restaurant and cafés, and a garage for 300 cars.——It was reported on March 6 that Ibn Saud, the Wahabi King of Nejd and the Hejaz, had decided to give active support to Arab chiefs raiding Iraq and Transjordania.——The King and Queen recently visited the Hunters' Improvement and National Light Horse Breeding Society's Show at the Royal Agricultural Hall.—On March 5 their Majesties, with other members of the Royal family, watched the figure-skating championships at the



ONE OF THE NEW BRITISH RIVER GUNBOATS BUILT FOR SERVICE ON THE YANGTZE IN CHINA: H.M.S. "PETEREL," A HEAVILY ARMED SHIP OF SHALLOW DRAUGHT.



AN AMERICAN TANK WEIGHING 23 TONS: ONE OF THE U.S. ARMY'S NEW MODELS, WITH LARGE GUNS IN ARMOURED TURRETS, AND SIX "SLITS" EACH SIDE FOR MACHINE-GUNS OR RIFLES.

Ice Club, Millbank. Miss Sonja Henie, of Oslo, who is only fifteen, defended her title as lady champion of the world.—The Dean and Chapter of Westminster have been enabled, by an anonymous gift, to put in hand the building of a new sacristy for the Abbey.—Four new river gun-boats, "Peterel," "Gannet," "Tern," and "Seamew," have been built for the Navy by Messrs. Yarrow, for service in China.

A DECORATIVE SAFEGUARD FOR MOTORISTS: PAINTING A CHESS-BOARD DESIGN ON LONG PRESTON BRIDGE, ON THE KEIGHLEY-KENDAL ROAD, THAT THE EYES OF DRIVERS MAY BE ATTRACTED QUICKLY.

THE CAMERA AS RECORDER: NEWS BY PHOTOGRAPHY.



DEFENCES CALCULATED TO PREVENT SUCH FLOOD DISASTERS AS THAT OF JANUARY 7: THE NEW CONCRETE RIVER-WALL UNDER CONSTRUCTION AT MILLBANK, WHERE THE THAMES EMBANKMENT GAVE WAY.



AN ACCIDENT CAUSED BY THE PREMATURE EXPLOSION OF AN ADVERTISING BOMB: THE WRECKED AEROPLANE IN THE STREET AT MACON, GEORGIA—A SIGHT FOLLOWED BY THE COLLAPSE OF A PAVEMENT UNDER THE CROWD'S WEIGHT.



THE FAMOUS ETON STEEPLECHASES (WITH 324 ENTRIES FOR TWO EVENTS!) RUN AFTER TWO POSTPONEMENTS DUE TO FLOODS: COMPETITORS AT THE WATER JUMP NEAR THE WINNING-POST.



THE LYING-IN-STATE OF THE DUKE OF THE VICTORY: THE BODY OF MARSHAL DIAZ IN SANTA MARIA DEGLI ANGELI AFTER CEREMONIOUS TRANSFERENCE FROM THE ALTAR OF THE FATHERLAND.

The Eton College Steeplechases were run in the rain on March 2. The School Steeplechase was won by C. W. Benson, the winner last year; and the Junior Steeplechase by Lord J. A. Hope. There were eighty-seven entries for the Senior event, and 237 for the Junior.—In order to call attention to a projected "Air Derby," to be held in the South-Eastern States of the United States, two aviators were engaged in dropping bombs, when the premature explosion of one of the bombs killed them. Their machine fell from a height of some 2500 ft. and crashed in a street of Macon, Georgia. A pedestrian was struck, had an arm torn away, and died later on. 'So great was the crowd pressing about the wrecked aeroplane that



MARSHAL DIAZ'S CHARGER VEILED IN CRAPE: THE DEAD COMMANDER-IN-CHIEF'S HORSE AS IT WALKED IN THE SOLEMN FUNERAL PROCESSION TO THE BASILICA OF SANTA MARIA DEGLI ANGELI, ROME.

a pavement collapsed and a number of people fell into a basement.—On March 4, the body of Marshal Diaz was borne with all due solemn ceremony from the Altar of the Fatherland to the Basilica of Santa Maria degli Angeli, in Rome, where it was arranged that it should lie in state for three days before interment. The funeral cortège was most impressive. Every shop was closed and all business was stopped for some hours as a sign of national mourning, which was evident in a number of other ways—notably by the veiling of the street lamps of the Via Nazionale with black crape. Further, as can be seen in one of our photographs, the dead Marshal's charger, which was led in the procession, was veiled in crape.

MARCH 10, 1928-THE ILLUSTRATED LONDON NEWS-395

BRITAIN'S ROYAL GUEST FROM AFGHANISTAN AS A SPORTSMAN: A SCENE SUGGESTIVE OF A PHARAOH'S HUNTING EXPEDITION.



KING AMANULLAH ON THE FOREMOST ELEPHANT, WITH HIS COURT CHAMBERLAIN, YAGOUB KHAN, BEHIND HIM, AND HIS ELDER BROTHER ON THE SECOND ELEPHANT WITH THE GOVERNOR-GENERAL OF THE PROVINCE OF KANDAHAR: A ROYAL HUNTING CAVALCADE FORDING A STREAM IN AFGHANISTAN.

When King Amanullah goes a-hunting in Afghanistan, he sets forth with a goodly cavalcade, in a style somewhat reminiscent of the ancient Pharaohs of Egypt, as represented, for example, in scenes of the chase found in the Tomb of Tutankhamen. The King of Afghanistan is a very busy man, much occupied with the affairs of his readmin, but he enjoys open-air activities whenever he can find time for them. In a recent character-sketch of him by a French writer, published during his visit to Paris, we read: "The leisure that remains to him from his royal duties King Amanullah divides into two parts, one assigned to

reading and private study, and the other to sport. M. Zya Houmayoun, a distinguished Persian, who was a pupil at our Ecole des Beaux-Arts and rendered signal service to French propaganda during the war, is charged with the duty of keeping him au couvant with every intellectual and scientific movement in the West. The remainder of his free time the King devotes to sport. He loves hunting. In autumn and winter he goes duck-shooting in the immediate neighbourhood of Kabul, and three or four times a year he hunts gazelle in the mountains. He excels at lawn-tennis and billiards."

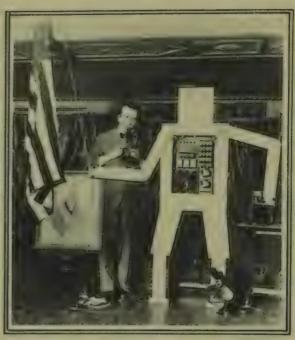
FROM THE WORLD'S SCRAP-BOOK: NEW ITEMS OF TOPICAL INTEREST.



A SMALL SAILING CRAFT TO CROSS THE ATLANTIC: THE "SCHUTTEVAER," OF ROTTERDAM, CLAIMED TO BE "UNSINKABLE," LYING OFF WESTMINSTER PIER.



WITH HER CREW ON BOARD: THE 28-FT. DUTCH LIFEBOAT, "SCHUTTEVAER," IN WHICH THEY HOPE TO REACH AMERICA IN FORTY DAYS.



THE ROBOT MATERIALISES: MR. R. J. WENSLEY WITH HIS MECHANICAL "MAN," NAMED "TELEVOX," SEEN UNVEILING . A PORTRAIT OF WASHINGTON IN NEW YORK.



MR. JOHN TWEED'S STATUE OF CECIL RHODES: A MEMORIAL TO BE ERECTED AT SALISBURY, SOUTH AFRICA.



WOMEN SOLDIERS OF THE RUSSIAN "RED" ARMY TAKING PART IN ITS TENTH ANNIVERSARY CELEBRATIONS: A MARCH-PAST IN MOSCOW.



THE HEAD OF THE SOVIET: M. STALIN (RIGHT) WITH M. RYKOFF, ON THE TENTH ANNIVERSARY OF THE "RED" ARMY.



IN THE MUSEUM AT GLOZEL RECENTLY SEARCHED BY THE FRENCH POLICE: M. EMILE FRADIN, THE YOUNG FARMER CONCERNED IN THE FAMOUS ARCHÆOLOGICAL CONTROVERSY.



ON THE SITE OF THE DISPUTED "PREHISTORIC" DISCOVERIES AT GLOZEL: M. CLAUDE FRADIN (ON RIGHT) AND HIS GRANDSON, EMILE (NEXT TO LEFT IN FRONT) DURING INVESTIGATIONS.

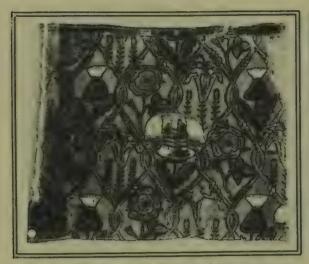


M. EMILE FRADIN (CENTRE), WITH HIS COUNSEL, LEAVES THE PALAIS DE JUSTICE: AN INCIDENT OF LEGAL PROCEEDINGS IN THE GLOZEL CASE.

The "Schuttevaer," described as "a Dutch lifeboat 28 ft. long," which the inventor claims to be unsinkable, and in which he hopes to cross the Atlantic in 40 days, recently, arrived in the Thames from Rotterdam, and was moored at Westminster pier.—Mr. R. J. Wensley, an engineer of the Westinghouse Electric Co., showed lately in New York his "mechanical man" that can be operated from a distance by telephone, can work a vacuum cleaner or an electric fan, and can be "trained" to do other things. It lifts the receiver of the telephone connected to it, takes orders, and obeys them. Another "mechanical man" is exhibited at the British Industries Fair at Birmingham, by Messrs. F. J. Edwards, Ltd.—The tenth

anniversary of the Russian "Red" Army was celebrated at Moscow, in bitterly cold weather, on February 26, when 15,000 soldiers, including a women's battalion, marched past the tomb of Lenin.—The Glozel controversy, regarding the discovery, on M. Fradin's farm there, of bricks alleged to be prehistoric and to bear the earliest known writing, but denounced by some authorities as forgeries, recently assumed a new phase. On February 25 police searched the Fradins' farm and museum, and seized a number of objects. This action resulted from a public complaint, made under the penal code, by M. Félix Regnault, President of the Prehistoric Society of France.

NEEDLEWORK AND BRUSHWORK: ART ANCIENT AND MODERN.



AT THE NEEDLEWORK EXHIBITION AT SIR PHILIP SASSOON'S: HALF A CUSHION WORKED BY MARY QUEEN OF SCOTS, AND ILLUSTRATING ÆSOP'S FABLES.



CHARLES I, SITTING ON A THRONE: A FINE PIECE OF NEEDLE-WORK (DATED 1686) IN THE REMARKABLE EXHIBITION OF EARLY ENGLISH WORK HELD AT 25, PARK LANE.



THE BAG OF THE GREAT SEAL OF CROMWELL'S PARLIAMENT—WITH A SCENE OF THE LONG PARLIAMENT; SPEAKER LENTHAL IN THE CHAIR.



THE MITRE OF WILLIAM OF WYKEHAM: A RELIC LENT BY NEW COLLEGE, OXFORD, TO WHICH IT WAS PRESENTED IN THE FOURTEENTH CENTURY.



MRS. LAURA KNIGHT'S FIRST EXHIBITION SINCE HER ELECTION TO THE ROYAL ACADEMY: "THE BEDROOM"—ONE OF THE PICTURES AT THE LEICESTER GALLERIES.



"CIRCUS PEOPLE": A PICTURE BY MRS. LAURA KNIGHT, A.R.A., THE FOURTH WOMAN ASSOCIATED WITH THE ROYAL ACADEMY.



THE ARTIST WHO PAINTED THE WEST AFRICAN SUBJECTS REPRODUCED IN THIS ISSUE: MR. G. SPENCER-PRYSE AT WORK ON HIS PICTURE OF TAKORADI . HARBOUR, AN ENTERPRISE MR. J. H. THOMAS IS TO OPEN.

A very remarkable Exhibition of Early English Needlework and Furniture was opened at 25, Park Lane, Sir Philip Sassoon's house, on March 6, and will remain open until the 11th, in aid of the Royal Northern Hospital, Holloway. The collection shown is exceedingly fine. To deal with the items illustrated, we may add that the half-cushion worked by Mary Queen of Scots was lent by the Duke of Devonshire. In the centre medallion (on the left) can be seen M.R., surmounted by a royal crown. The piece showing Charles I, was lent by Sir William Plender. The Bag of the Great Seal of Cromwell's Parliament, lent by Lord Bathurst, has, amongst its decorations, the arms of England and Ireland. The mitre of



YET ANOTHER OF THE "BEHIND-THE-STAGE" SCENES WHICH ARE SO MUCH FAVOURED BY MRS. LAURA KNIGHT AS SUBJECTS FOR HER BRUSH: "DANCERS DRESSING"—
A PAINTING AT THE LEICESTER GALLERIES.

William of Wykeham, which is to be seen with his stole and gloves, was lent by New College, Oxford, and is thus seen outside the College precincts for the first time since the beginning of the fourteenth century.—An exhibition of recent works by Mrs. Laura Knight, A.R.A.—the first of her pictures since her election to the Royal Academy—opens at the Leicester Galleries to-day, March 10. It includes characteristic works; with paintings and drawings of American subjects made during the artist's recent visit to the United States.—Mr. J. H. Thomas is due to leave for the Gold Coast on March 21, to open the new Takoradi Harbour, the scheme for which was launched when the Labour Government was in power.

PERSONALITIES OF THE WEEK: PEOPLE IN THE PUBLIC EYE.



MR. JAMES KIDD, M.P. M.P. (Con.) for Linlithgow. (Died suddenly on March 2. Born, March 11, 1872. A solicitor. Parliamentary Under-Secretary for Health for Scot-land, 1922-23.



LORD SINHA.

(Born, 1864; died, March 5.) The first Baron Sinha of Raipur. The first Indian to be created a Peer. Represented India at the War Conferences in 1917-18, and the Peace Conference.



MARSHAL DIAZ.
(Born, December 5, 1861; died, February 29.)
Was in command of the Italian Forces in the later stages of the Great War. Created Duca della Vittoria, 1921.



SIR HARRY POLAND, K.C. (Born, July 9, 1829; died March 2.)
"The oldest K.C." In his day one of the most famous criminal lawyers—at the Central Criminal Court.



R. G. VANSITTART, C.B. Succeeds Mr. J. D. Gregory as Assistant Under-Secretary of State at the Foreign Office. Seconded for service as principal private secretary to Premier.

SIR HERBERT BREWER.

June 21, 1865; died, 1.) Organist of Gloucester ral since 1896, and a well-conductor of the Three Festivals. Composed much.



THE PRINCE OF WALES WINNING THE WELSH GUARDS' RACE AT THE DUKE OF BEAUFORT'S HUNT POINT-TO-POINT RACES: H.R.H. TAKING THE LAST JUMP ON HIS DÉGOMMÉ.



AFTER WINNING THE WELSH GUARDS'
RACE BY 20 LENGTHS: COLONEL H.R.H.
THE PRINCE OF WALES RETURNING TO
SCALE ON HIS DÉCOMMÉ, WHICH HAD A POPULAR MOST



H.E. SARWAT PASHA.

Egyptian Prime Minister, who gned on March 4, after having en the Egyptian Government's ial reply to the British proposals for a Treaty.



MR. FRANK PICK Managing Direct politan, Distriction, City and So



WINNERS: THE ARMY FIFTEEN FOR THE SECOND MATCH OF THE INTERSERVICES RUGBY FOOTBALL TOURNAMENT.

The fifteen consisted of: Guardsman T. E. Rees, back: Lieut. Sir T. G. Devitt, Lieut.
A. R. Aslett, Lieut. G. V. Palmer, and Lieut. G. J. Bryan, three-quarter backs;
Second Lieut. J. R. Cole and Lieut. A. T. Young, half-backs; Sergeant D. Jones, LanceCorporal A. W. Morton, Lance-Corporal G. Townend, Lieut. C. K. T. Faithfuil, Lieut. G. E.
R. Bastin, Lieut. W. F. Browne, Lieut. H. McVicker, and Guardsman P. E. Gibbons, forwards.

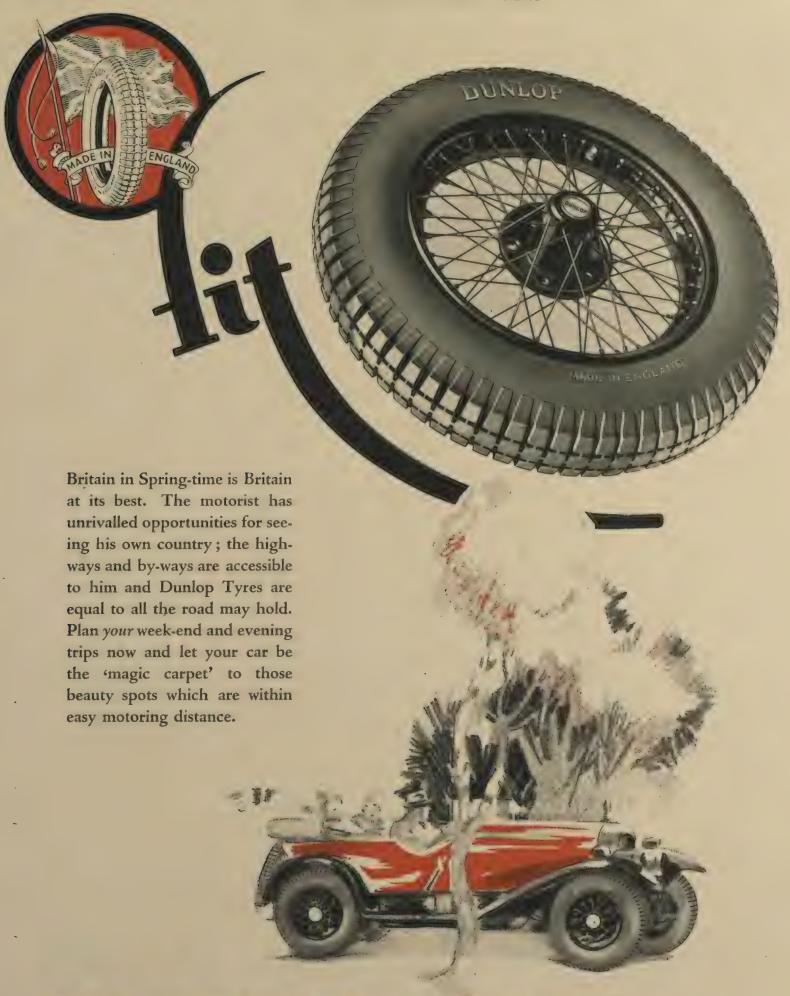


LOSERS: THE ROYAL NAVY FIFTEEN FOR THE SECOND MATCH OF THE INTER-SERVICES RUGBY FOOTBALL TOURNAMENT.

The fifteen consisted of: Midshipman C. G. Gosling, back; Lieut. H. W. V. Stephenson, Lieut. A. R. Freeman, Lieut. W. H. Wood, and Sub-Lieut. J. Plunkett Cole, three-quarter backs; Lieut. G. R. Cook and Lieut S. H. Carlilli, half-backs; Lieut. D. P. Trentham, Lieut. Com. P. B. Williams Powlett (captain), Lieut. T. G. P. Crick, Sub-Lieut. J. W. Linton, Surgeon-Lieut. L. B. Osborne, Midshipman J. B. Morrissey, Marine J. Webb, and Lieut. A. A. Havers, torwards.

Lord Sinha of Raipur represented India at the War Conferences of 1917 and 1918, and at the Peace Conference in 1919. He then became Under-Secretary of State for India, and he held this post until 1920, when he was appointed Governor of Bihar and Orissa. He resigned in the following year, owing to ill-health. He first visited England in 1881, and he was called to the Bar five years later. His career as a lawyer was notable, and at one time he was Advocate-General of Bengal. He was the first Indian member of the Viceroy's Executive Council.—

Marshal Armando Diaz, Duca della Vittoria (Duke of the Victory), was born at Naples, descendant of a noble Spanish family who had settled there in the days of Charles III. He served during the Tripoli War. At the outbreak of the Great War, he was on General Cadorna's Staff, as Director of Military Operations. Later he distinguished himself in the fighting, and he succeeded Cadorna after Caporetto. General Cadorna and he were created Marshals of Italy in 1924.—— The Army won the second match of the Inter-Services Rugby Tournament by 6 points.



DUNLOP

as British as the flag



"Amost fascinating smoke these Craven "A" ——
they never catch my throat"

MADE SPECIALLY TO PREVENT SORE THROATS

from gasoliers.

Frequently,

fact, gasoliers were converted by

adding an arm to the upward



ELECTRICITY IN DAILY LIFE.

By "PROTONIUS."

curve of the gas fitting, in order to give the downward hanging terminal for the electric lamp. This, however, was only a temporary phase. Fittings soon came to be designed specially for electric light, although

the general outline bore clear traces of the species from which it had descended. A little more originality accompanied the introduction of the portable table-lamp. Here the oil-lamp was the direct progenitor of the design, some influence being also brought to bear by the candlestick. But the standard forms were distinct from both of these. Of late years, the portable electric lamp has developed into a number of freakish designs, with shades of all sorts of materials, forms, and colours. It is so

to screen the direct rays of the lamp from the eye and diffuse them in some fashion. the "bowl" fitting was designed. For this purpose

In some cases the bowl was of translucent glass or of alabaster; in others it was a metal bowl with an internal reflector which threw all the light on the ceiling, whence the rays were diffused over the room. In both cases the new form invited the designer to use new curves and new materials; he had to work on lines radically different from those of the electrolier with its downward-directed rays. Another departure from older practice was brought about by the fact that the new fittings gave their best effect when hung close to the ceiling. Previously the lamps had been suspended near the level of sight, and the fitting carrying them had therefore been itself a prominent feature, creating a tendency to elaborate it as a decoration in itself. With the bowl elaborate it as a decoration in itself. With the bowl fitting, less attention was paid to elaborate design, and more to the additional beauty con-

ferred by the soft diffused illumination upon the general decoration of the room.

Briefly, this change may be described as having transferred the electric-light fitting from the most obtrusive to the least obtrusive item in the scheme of decoration. At the same time, designers began to appreciate the value of *light* as an element in the artistic treatment of an interior. This value has been enhanced of late years by the development of the colour-sprayed electric lamp. Red, green, blue, and various shades of 'yellow light are made available by this invention, and any designer in search of jazz effects may be recommended to experiment in "painting with light." For the ordinary household, however, there appears to be only one form of coloursprayed lamp which is likely to find a real welcome on æsthetic grounds. It is the flame-coloured lamp, which gives an extremely close imitation of the yellow light of a candle. This is undoubtedly of high decorative value, and must tempt the designer to reproduce the delicate tones which only the rich enjoyed in the days when wealth was measured by the number of candles alight in one's drawing-room.

It is rather interesting to note that the recent introduction of the "pearl" electric lamp (which has the inner surface of the bulb frosted, and gives a light so well diffused that no screen between it and the eye is necessary) has led to a revival of the older electrolier type of fitting. We have even had a return to the "lustre" type, in which our ancestors found so much joy.

The influence of electric heating has

been felt perhaps more upon design than upon decoration. A home built for electric heating need have no chimneys; and this omission gives the architect a marked degree of freedom in design, while also saving the space otherwise taken up with chimney-breasts. This saving in space is, of course, translated into a saving in cost of building, which goes a long way towards providing for the electrical equipment.

It is frequently argued that the ordinary flue is essential to ventilation, but the ventilation it provides is in the form of a draught at the floor level, and ventilating ducts placed high on the walls afford a much more satisfactory arrangement. One may miss the decorative effect of a fireplace, though the artistic value of the average grate and mantelpiece cannot be ranked as very high. But there are compensa-Electric fires are available in all sorts of

beautiful designs, and those constructed on the sun-ray principle give a combination of light and heat which affords a close resemblance to mellow September sunshine. The effect of a few of these sun-ray heaters in strategic parts of a room is remarkable; they bring out the colours of carpets and furniture in a manner which nothing in the pre-

electric age ever approached.

On the æsthetic side, therefore, the advance of electricity has brought nothing for regret, and much for gratitude.

IX.—THE INFLUENCE OF ELECTRICITY ON DESIGN AND DECORATION.

ONE of the benefits of an exhibition devoted solely to the design and decoration of the home is that it stimulates an intelligent interest in things which have become almost a matter of To be confronted with new materials for house construction, new wallpapers or paints, new furnishings and "gadgets" of all sorts, is to be driven to ask ourselves why we follow the ways of tradition; and why we feel an impulse to make a

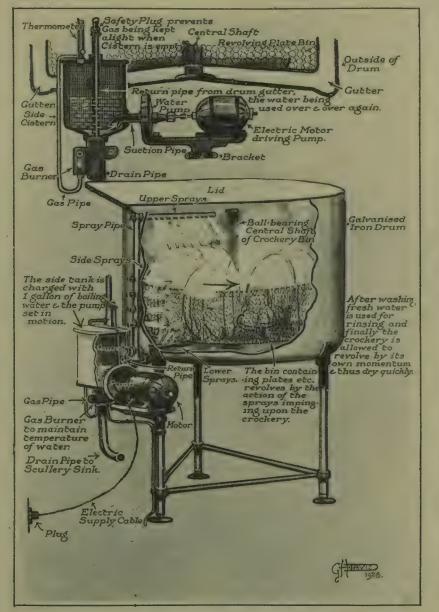
In most cases we regard this impulse as something deliberately induced from An inventive mind devises an attractive novelty, or an artist launches out in a strange type of furniture, in the hope that it will "catch on." But rarely do these adventures become permanently domesticated. The alterations which take place in our domestic architecture and equipment are seldom inspired by a revolutionary influence; they are a slow evolution, an adjustment of the various items to all sorts of changing circumstances. The process may be very clearly traced in the influence which electricity has had on both the design and the decoration of houses.

When electric light was introduced, less than fifty years ago, the flat-flame gas-burner was the best illuminant avail-It shared with oil lamps and candles the drawback of giving off a great deal of heat as well as light; and there was a distinct advantage in constructing rooms with ceilings so that the layer of hot, moist fumes, charged with products of combustion, should be well above the heads of people in the rooms. As electric light was a cool light, with no products of combustion whatsoever, its introduction made high ceilings unnecessary from the hygienic standpoint. Architects were free to reduce the height of rooms to the most convenient dimensions, lowering the cost of building, and diminishing the amount of stair-climbing—a point of no small importance in relation to domestic labour.

Other effects followed. The darkening of ceilings and wallpaper through the use of luminous flames had encouraged the use of dark wallpapers, which would not "show the dirt." The heavy style of decoration in Victorian times was less an expression of a gloomy temperament than of a desire to keep wallpapers looking respectable for a reasonable number of years. electric light, which had no effect on plaster or wallpaper, the lighter tints could be freely indulged in, and the old dull greens and reds and browns began to go out of fashion. As the lighter tints (and the white ceilings, which re-mained white) did not absorb nearly so much light as the darker tints and the smoke-grimed ceilings, the rooms became much lighter both by day and by night. In turn, this change made the old ponderous furniture seem out of harmony with the general scheme, and encouraged the design of the lighter types which have deposed the household gods of the nineteenth

century. Electric light was thus the beginning of the Brighter Home movement; and anyone with an imaginative turn of mind may trace further effects upon our outlook on life, our dress, our more emancipated habits. But my purpose here is more re-stricted, and we will proceed to show how the design of our illuminating fittings themselves evolved under the progress of electric light.

The first electric-light fittings were, naturally enough, "electroliers," which were only one remove



HOW IT WORKS: II.—THE DISH-WASHING MACHINE—ELECTRICITY ASSUMES THE BURDEN OF AN UNPOPULAR DOMESTIC TASK.

THE BURDEN OF AN UNPOPULAR DOMESTIC TASK.

Of household drudgery there is no end, but there is probably nothing quite so unpopular in the private house as "washing-up." The "Pixie" dish-washing machine is simple to operate, and does its work very efficiently. The plates, dishes, cups, saucers, or cutlery are placed in the wire basket, or carrier, and one gallon of boiling water is poured into the side cistern. The gas-burner is lighted to keep up the temperature, and the motor is switched on. Immediately the centrifugal pump forces the water through three sets of sprays. These sprays, hitting the plates, cause the crockery and basket to revolve on a ball-bearing central shaft. The washing takes one minute. Then this water is discharged down the drain-pipe, and the cistern is refilled with three quarts of hot water for rinsing. The motor is switched on and allowed to run for half a minute, and the crockery is rinsed. Then the lid is opened, the basket allowed to revolve by its own momentum, and in a few minutes everything is dry. Thus forty plates can be washed, rinsed, and dried in well under ten minutes.

**Drawn by our Special Artist, G. H. Davis, from Information supplied by the General Electric Co., Ltd.

Drawn by our Special Artist, G. H. Davis, from Information supplied by the General Electric Co., 'Ltd.

flexible an item, both in dimensions and in arrangement, that the artist has found in it a very attractive field for the production of novel designs.

So far as the ordinary lighting fixture was concerned, however, the pendant, or electrolier, of brass, with glass shades—tinted, frosted, or otherwise decorated—remained the standard type so long as the original carbon lamp continued in vogue. With the advent of the metal filament lamp, which provided a more powerful and intensely brilliant source of light, a change took place. In order to secure a pleasantly soft form of illumination, it was necessary BEAUTIFUL GARDENS DISPLAYED INDOORS:
MODERN "EDENS" AT OLYMPIA.



1. A CARNATION AND DIANTHUS GARDEN IN THE IDEAL HOME EXHIBITION: A DESIGN SHOWING EFFECTIVE RESULTS WITH DRY WALL PLANTING, PAVING, ROCK GARDENS, AND HERBACEOUS BORDERS.



A WATERFALL UNDER COVER AT OLYMPIA: THE CASCADE TEA GARDEN—
REMARKABLE EXAMPLE OF NATURAL MOORLAND SCENERY REPRODUCED
ARTIFICIALLY INDOORS, WITH REALISTIC EFFECT.



3. A CHARMING ROCK AND WATER GLADE: A DESIGN SOMEWHAT RESEMBLING ONE RECENTLY CARRIED OUT FOR PRINCESS VICTORIA TO AN ORDER GIVEN AT LAST YEAR'S IDEAL HOME EXHIBITION,



4. THE GNOME GARDEN: AN ENCHANTING DESIGN FOR A CHILDREN'S CORNER, SHOWING (UNDER THE BRIDGE, TO RIGHT) A WIZARD-SHAPED TREE-TRUNK, WITH ELVES AND ANIMALS PEEPING OUT.



5. A FORMAL CIRCULAR GARDEN IN ITALIAN STYLE: A CENTRAL FOUNTAIN AND LILY POOL, HYACINTH BEDS, AND CURIOUS TOPIARY, ENCLOSED WITHIN A DWARF WALL.



6. A HILLSIDE GARDEN WITH A COLONNADED TERRACE (IN BACK-GROUND) GIVING A SEA-VIEW BEYOND: A DESIGN INCLUDING A WATER POOL, WITH AZALEAS AND RHODODENDRONS.

Beautiful gardens, laid out indoors at Olympia, again form one of the most attractive features of the "Daily Mail" Ideal Home Exhibition. It is interesting to compare these designs with the only known model of a Stuart garden illustrated, in colour and otherwise, on pages 388 and 389. The above photographs show (1) A carnation and dianthus garden, by Allwood Bros., of Haywards Heath, offering effects that any amateur gardener may produce at moderate cost. (2) The Cascade Tea Garden, for visitors to the Exhibition, designed by James Carter and Co., of Raynes Park. (3) A rock and water garden designed, for its members, by the Country Service Association, 127-131, Regent Street. "It is somewhat

on the lines of the rock and water glade recently constructed for Princess Victoria, the order for which was given at the Ideal Home Exhibition last year." (4) A design by Burton Holt (Chelsea), Ltd., 1, Victoria Street, the special feature of which is the Gnome Garden behind the bridge. There are tree-trunks shaped like wizards, in "Arthur Rackham" style, with gnomes and little animals. (5) A formal circular garden by Luff and Sons and Thompsons, Ltd., Wimbledon Park. (6) A hillside garden by James Carter and Co., Raynes Park, designed to lead up to a view-point overlooking a sunny bay. Our illustrations are reproduced from copyright photographs by Captain E. W. J. Payne, M.C.

AN EX-ROYAL YACHT FOR AN EASTER CRUISE: THE "PRINCE OLAV."

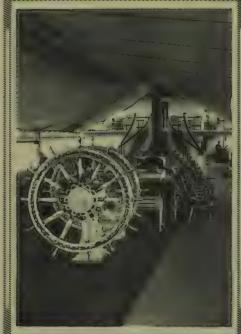


THE KING'S SUITE (NO. 54): A VIEW IN THE ROYAL APARTMENTS, LEFT AS THEY WERE IN FORMER DAYS, WHEN THE "PRINCE OLAV"

WAS THE ROYAL YACHT "ALEXANDRA."



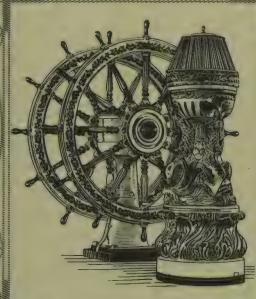
THE PRINCESS'S ROOM (NO. 61): A DAINTILY FURNISHED BEDROOM MEASURING 12.FT. 6 IN. BY 15 FT. (INCLUDING BATH ALCOVE)—FITTED WITH A MARBLE LAVATORY BASIN.



THE MAIN DECK OF THE "PRINCE OLAV": A VIEW SHOWING STAIRWAYS (CENTRE BACK-GROUND) TO THE PROMENADE DECK.



A ROYAL YACHT CONVERTED INTO AN OCEAN-GOING "HOLIDAY CRUISER": THE TRIPLE-SCREW S.Y. "PRINCE OLAV," FORMERLY THE R.Y. "ALEXANDRA."



FORMERLY USED IN QUEEN VICTORIA'S YACHT
"OSBORNE": THE STEERING - WHEEL AND
BINNACLE OF THE "PRINCE OLAV"



THE PRINCE'S ROOM (NO. 63) IN THE ROYAL APARTMENT'S STILL IN BEING ABOARD THE "PRINCE OLAV": A COMFORTABLE BEDROOM (11 FT. 6 IN. BY 12 FT.) WITH LARGE WINDOWS, AS IN ALL THE CABINS.

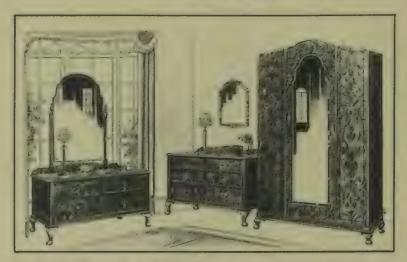


THE QUEEN'S STATE ROOM WITH BATH DRESSING-ROOM ATTACHED (NO. 52):
A HANDSOME APARTMENT MEASURING 18 FT. 6 IN. BY 15 FT.—SHOWING THE TWO LARGE SQUARE WINDOWS ON THE LEFT.

One of the most delightful Easter holidays imaginable would be a voyage in that magnificent ocean-going steam-yacht, "Prince Olav," which is due to start on April 5 (the Thursday before Easter) on a twenty-six days' cruise, including four days on the Riviera and subsequent visits to Naples, Sicily, Malta, Tunisia, Algeria, Spain, Morocco, and Portugal. The trip will be exceptionally interesting from the fact that the "Prince Olav" was formerly the British Royal Yacht "Alexandra," and consequently has many historic associations with the Royal Family. She was acquired from the British Government in May 1925, by the Nordenfieldske Steamship Company, of Trondhjem, Norway (B. and N. Line Norwegian Royal Mail Steamships). In 1926 the interior of the yacht, except the royal suites,

was entirely remodelled at a cost of over £30,000. The royal apartments, on the main deck, have been left as originally constructed and furnished. The "Prince Olav" is one of the largest and fastest yachts afloat, and is probably unsurpassed in the luxury and convenience of her special suites, state rooms, and cabins. Besides the royal suites, there is accommodation for seventy-eight passengers in single and two-berth cabins. There are no inside cabins, and all are provided with hot and cold water and large windows. Among the new features is a dining-saloon seating 104, a smoking-room, and a large social hall. Full information regarding fares and dates can be obtained from B. and N. Line Royal Mail Ltd., 21, Charing Cross, Whitehall, London, S.W.1.

At the Ideal Home Exhibition.



A stand which will be of special interest to all young prospective householders is that of Gamages, at No. 45 on the ground floor of the Main Hall, where furniture suites such as this can be obtained on a new system of cash value by easy payments This particular suite is in walnut.

THERE is so much to see at Olympia that the average person leave with rather a bewildered idea as to what really constitutes the Ideal Home. "The Home of the Future," of course, arouses great curiosity. A full double-page plan of this interesting structure was included in our issue of Feb. 18, and it is with the present-day home that we are dealing to-day. Nothing, after all, can be of more interest to the majority than the rooms in which we actually live. "Sunbeam Town" is the attractive name of a group of dwellings designed to let in the greatest amount of sunshine in our daily lives. Yet a well-built house does not constitute

a home. Furnishing plays the most important part. At the Exhibition you will see several most attractive (and not too expensive) interiors designed and carried out by those expert craftsmen, Hamptons, of Pall Mall East, S.W. There are period and present-day styles, adapted to individual tastes and requirements. Two of the rooms in this firm's stand are pictured below, one decorated and furnished in the manner of a Dutch half-timbered house. The walls are framed in oak and roughplastered in a warm buff colour; while the fireplace is of stone inlaid with Dutch tiles. The old oak furniture and decorations make it a delightfully restful scheme for a lounge, dining - room, or library. Full particulars of Hamptons' sixroomed specimen house, which they will furnish entirely for £150, can also be obtained at the stand.

Another interesting furnishing

Another interesting furnishing A dining-room designed by W. H. G exhibit is at the stand of Gaze's, of Kingston-on-Thames. The dining-room has achieved the difficult feat of expressing an atmosphere of earlier times, but without reference to any particular period for inspiration. The wall treatment, suggestive of rough plaster, affords opportunities for limitless variations, and provides a good background for the furniture, which is the main source of colour. The bedroom follows more closely the lines of accepted period design, and the wall treatment gives some idea of one of a number of popular treatments of panelled surfaces. The furniture and lighting fittings are all well chosen and decorative.



At this surprising stand of the Rubber Growers' Association are a nursery, dining-room, bedroom, bathroom, kitchen, and conservatory, equipped with hygienic rubber floors, crazy paving, pillars, sponge rubber mattresses, sponge carpeting, and other innovations, all germproof and easily cleaned.

The average young householder in these days who is beginning married The average young householder in these days who is beginning married life in a small flat is faced with the difficult economical problem of how to marry and acquire a real home at the same time. No home can be ideal if its foundations are built with other people's furniture. A solution to this particular difficulty of modern conditions is found if you visit, in the Main Hall, the ground-floor stand of Gamages, Holborn, E.C., where you will discover how good furniture can be bought on surprisingly easy terms at actual cash prices. The latter is a point worth realising. For instance, there is shown above, a handsome walnut

is shown above, a handsome walnut bedroom suite, including bedstead to match. An outstanding feature of the suite is the new cheval, frameless, bevelled mirror to the dressing-table. The price is £37 15s., without the bedstead. There are other model rooms, including oak dining - room suites, hide and damask designs, etc., and visitors to the stand are invited to into the stand are invited to investigate thoroughly this advantageous cash value system of furnishing.

The vast strides made by rubber in the cause of general utility in the home is one of the great surprises of the exhibition. At the stand of the Rubber Growers' Association (illustrated on this page) Association (illustrated on this page) is staged an exhibit demonstrating the infinite number of varied ways in which rubber serves the modern home. In the various rooms you will find in stalled sponge rubber mattresses any particular period for inspiration. and sponge carpeting, both hygienic, germ and dust proof, and practically everlasting in wear; rubber flooring that is silent, easily cleaned, and lasts a lifetime; household utensils of every kind; and decorative accessories made of gold and silver faced rubber by an

decorative accessories made of gold and silver faced rubber by an entirely new process.

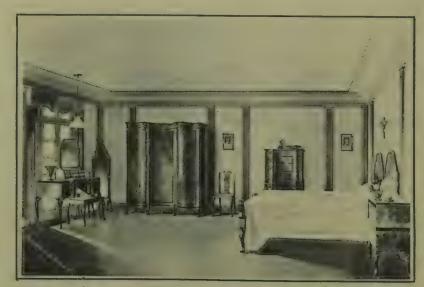
Garden lovers must not miss the lovely hillside garden designed by Carter's, which has an old stone colonnade and seats half hidden by beautiful azaleas, rhododendrons, and dark green conifers.



A dining-room designed by W. H. Gaze and Sons to express the atmosphere of earlier times, but without reference to any particular period for inspiration.



Furnished in the manner of a Dutch half-timbered house is this attractive room which is part of the exhibit of Hamptons, Pall Mall East, S.W.



A bedroom furnished by Hamptons. The decorative scheme is an adaptation of a modern French style, and the furniture is in the style of Queen Anne.

For Furniture

Dusts

For Woodwork

Polishes

For Floors

Beautifies

Cleans

Always use O-Cedar Polish the O-Cedar Way: wet a piece of cloth with water; wring it almost dry; pour on a few drops of O-Cedar Polish; go over the surface and then polish with a dry cloth; a high, dry and lasting lustre is the result.

On unvarnished surfaces use O-Cedar Polish neat and polish with dry cloth.

O-Cedar Polish

British made by O-Cedar Ltd., Slough.

1/3 to 12/6 sizes.



There is extra economy in the larger sizes.

satisfaction guaranteed or your money refunded.

Your

THE PLAYHOUSES.

A PLAY WITH A THRILL. AT THE LITTLE.

UT of the crime-plays of which, by coincidence, last week saw a whole series of premières, the most impressive probably came first. This was an adaptation by Mr. Benn Levy of Hugh Walpole's "Portrait of a Man with Red Hair"-Grand Guignol drama in excelsis. It is a stage spectacle of cruelty, and nothing is burked in the way of realism. Crispin, its titular character, was only fit for a madhouse; with him the lust for causing and enduring pain has become a cult. His house on the cliff, to which go David Dunbar and Charles Harkness to rescue the heroine, is a place of torture; you see, indeed, the two men tied up on either side of a room and the red-haired lunatic cracking his . whip and scratching with a knife the throat of one of his victims. to watch each other being flogged and drained of life while in sadistic glee he gloats over the business. The scene is ugly enough; the tor-turer's mind, as it is revealed by actor and authors, is more horrible still. Mr. Laughton's make-up is striking—sickly, vacant face, hard mouth, puffy hands; but there is besides a sort of magnetism in every change of his face, every tone of his voice, every gesture. When Dunbar breaks free and wrestles with the madman, the animal cries of Crispin affect the nerves almost more than the catastrophe—both men fall out of a window on to the cliffs below. The heroine had almost as little to regret in the fate of Dunbar as in that of her captor; she is surrounded by unpleasant men-her own drunken father, the mad son of mad Crispin, three Japanese who look on while iniquity is done; an American is the one "white" man here. Excellent acting is devoted to them all by Mr. Ion Swinley, Mr. James Whale, Mr. George Bealby, and Mr. J. H. Roberts, though Mr. Laughton's is, of course, the big performance; and Miss Gillian Lind offers a poignant exhibition of fear. A thrill is certainly to be got at the Little Theatre now; but there is a price in nervous excitement to be paid for the entertain-

"BLACKMAIL" AT THE GLOBE.

"Blackmail" is a play of situations—strong emotional situations sometimes; and if Mr. Charles Bennett has a rather tawdry story to tell, it certainly deserved a kindlier reception, as presumably a 'prentice effort, than it obtained from gallery first-nighters at the Globe. A mannequin, to pique her lover, goes to the rooms of an artist, where she kills her host to save her honour. Her lover, a detective inspector, investigates the murder, shields her, and is black-mailed by a drunken loafer. To get him out of his troubles the girl gives herself up to be tried for murder. That is the story, and, as the heroine, Miss Tallulah Bankhead works her hardest to provide a display of hysterical acting. We shall probably hear of Mr. Bennett again.

"THE FOURTH WALL" AT THE HAYMARKET.

Perhaps Mr. A. A. Milne has set himself too difficult a task in his handling of a crime-story at the Haymarket; but, difficult as it is, he nearly succeeds in pulling it off, and certainly his first act of "The Fourth Wall" is a masterly piece of exposition, containing an ingenious surprise. There we see murder committed; the rest of the play is devoted to a reconstruction of the affair: first, by the police, who decide that it is a case of suicide; and then by the murdered man's niece and her lover, who are dissatisfied with the police verdict, and outdo the professional crime-hunter at his own game. The craftsmanship of the piece is remarkably neat; but Mr. Milne has been a little too pre-occupied with the mechanics of his scheme to make his puppets act always in a sufficiently plausible During the investigation of the crime, he credits his characters with too little distress for the victim; at a later stage his amateur detectives discuss their work in tones that could easily be overheard. There is a point at which he nearly tumbles into farce, and another stage at which his action halts for a while. He is helped by a good action halts for a while. He is helped by a good cast. Perhaps the cleverest sketch is that given by Mr. David Hawthorne of the village police sergeant; but the murderers are nicely differentiated by Mr. Frank Cellier and Mr. Spencer Trevor; the victim is afforded dignity by Mr. Hignett; while Miss Nora Swinburne and Mr. Jack Hobbs make an attractive pair of amateur detectives; and Miss Mary Sheridan scores in a small rôle.

"THE SPIDER." AT THE WINTER GARDEN.

If in "The Fourth Wall" Mr. Milne takes his audience into his confidence, in "The Spider" authors and management at the Winter Garden rope their audience into the play itself, or shall we say, into the cast. Here we are watching a musichall performance, and suddenly during the turn of the "great Chatrand," an illusionist, someone is shot in the auditorium. Policemen enter, and

e are told we must remain prisoned in our seats. Lights are turned out. A doctor is sought for and found in the stalls. A detective insists on holding an inquiry on the stage. It is difficult sometimes to know whether the man sitting next us is actor or spectator. In a word, we have what Arthur Roberts in old days would have called a game of "spoof." Those who like this sort of thing—and no doubt their name is legion—will find it well done at the Winter Garden, both Mr. Leslie Faber and Mr. Sam Livesey carrying the joke through with unflagging spirit.

"MR. PIM" REAPPEARS.

Since Mr. Milne's pleasant trifle, "Mr. Pim Passes By," serves as a vehicle for delicious comedy acting on the part of Miss Marie Tempest, it would be welcome enough, even for that reason alone. But it is not only our finest comédienne's art, rich as that is in its sense of fun, sure as it is in the pointing of every phrase, charming in its hints of emotion, which lends attractiveness to the St. Martin's revival. Olivia, faced with bigamous possibilities, is a thing of delight, as Miss Tempest pictures her; but she is not the only pebble on the beach of this droll fancy. There is Mr. Pim himself, represented with characteristic gentleness, but with scrupulous avoidance of caricature, by Mr. Horace Hodges; and there is good work also from Miss Agnes Imlay, Mr. Robert Andrews, Miss Stella Freeman, and Mr. Graham Browne.

Holing-out in one is more common in golf than might be supposed, as has been discovered by two well-known firms that make a presentation to anyone duly attested as having achieved the feat. one duly attested as having achieved the feat. It is only about eighteen months since Messrs. John Walker and Sons, Ltd., the well-known Scotch whisky distillers, first announced their offer of a free gift of a bottle of their famous whisky to any performer of a "hole in one." Within the first twelve months, 779 claims were honoured. During last year the number was 1457. Colossal! Messrs. Walker's experience has an interesting parallel elsewhere. Recently, Mr. Tom Webster, the famous where. Recently Mr. Tom Webster, the famous cartoonist, holed out in one at the seventeenth hole of Combe Hill golf course—147 yards. Mr. Webster, we learn, is the 1069th member of the Valet "Holein-One" Club, and he has not only received the customary gift of a superb "Valet" Autostrop safety razor set, but has also been appointed caricaturistin-chief to the club.

Messrs. SOTHEBY

34-35, New Bond St., London, W.1

Established 1744.

Forthcoming Sales by Auction, each SALE commencing at ONE o'clock precisely.

March 19th.—20th.—BOOKS from the LIBRARY of Major H. E. WIL-BRAHAM, and the Bewick Collection, the property of the late EDWARD B. MOUNSEY, Esq.

Illustrated catalogues (5 plates), 2s. 6d.

March 20th-21st.-MODERN ETCHINGS.

March 26th—30th.—Rare and Valuable BOOKS, principally in English Literature or relating to the Fine Arts, the property of the late Lieut.-Col. SIR G. L. HOLFORD, K.C.V.O. (Sold by Order of His Executors).

Illustrated catalogues (30 plates, 5 in colour), 12s. 6d.

March 27th.—Valuable OLD ENGRAVINGS the property of the late Lt.-Col. SIR G. L. HOLFORD, K.C.V.O. (Sold by Order of His Executors.)

April 2nd—4th.—Highly Important LITERARY, HISTORICAL AND GEOGRAPHICAL MANUSCRIPTS, valuable PRINTED BOOKS, AUTOGRAPH LETTERS, etc., including Collections of Works by Dr. Johnson, autograph manuscripts and books by the late Thomas Hardy, O.M.,



SALE MARCH 14th. A RARE GEORGE II. SILVER INKSTAND. 1729.



SALE MARCH 26th. PORTRAIT OF JOHN MILTON, FROM THE POEMS, 1645.

the property of the late CLEMENT KING SHORTER, Esq.; the Autograph Manuscript of "Alice's Adventures Underground," by C. L. Dodgson, the property of "Alice" (Mrs. A. P. Hargreaves), together with her Collection of pre-sentation Copies etc. sentation Copies, etc.

Illustrated catalogues (20 plates), I guinea.

Sale on view at least two days. Catalogues may be had. Printed lists of prices and buyers' names may be purchased after sale. Particulars on application. No priced catalogues are issued.

March 15th—16th.—Valuable English and Continental POTTERY, PEWTER, ARMOUR, and WEAPONS, TEXTILES, ORIENTAL RUGS and CARPETS, fine Early English FURNITURE, etc., including the property of SIR including the property of SIR HERBERT MEDLY COTT, Bt., and of Lieut.-Col. SIR W. MARSHALL

John Bunyan

SALE MARCH 26th. PORTRAIT OF JOHN BUNYAN, FROM THE "WATER OF LIFE," 1688.

March 12th—13th.—OLD MASTER ENGRAVINGS from the Collection of the late ALFRED MORRISON,

esq., also including the property of SIR HARRY BALDWIN, C.V.O., and of HER GRACE THE DUCHESS OF LEEDS.

March 14th.—SILVER and OBJECTS OF VERTU.

March 14th.—MODERN DRAW-INGS and SPORTING PICTURES.



hollow ground

. . . are essential to perfect shaving. The Wilkinson has hollow-ground blades, hand forged from the world-famous Wilkinson Steel. It has an adjustable safety frame that holds the blade secure, yet enables the depth of cut to be adjusted. An Automatic Honing and Stropping. Machine with new Rocking Blade Holder, simple and efficient in operation.

SAFETY RAZOR IMPROVED MODEL 28.

ard Set No. 121.—Complete assing full Hollow-Ground Blades and Honing and Stropping Machin me polished Oak Gase ... Sets as above with three and one Blades, 27/6 and 21/- respectively. Also travelling Sets with improved Honing and Stropping Machine, Badger Shaving Brush, three Blades, 37/6. With one Blade, 30/-SOLD EVERYWHERE.

Manufactured by
THE WILKINSON SWORD CO., LTD.
53, PALL MALL, S.W.1.
Factory: Acton, London, W.



ORIENT LINE CRUISES

April 13th

28 Day Cruise to Palma, Sicily, Athens, Dalmatian Coast Towns, Venice, Corfu, Algiers, etc.

Fare from 50 Guineas

by new s.s. "ORFORD" 20,000 Tons

Write for Programme
Managers:-ANDERSON, GREEN, & C? LTD
5, Fenchurch Avenue, London, E.C.3.
Branch; 14, Cockspur Street, S.W.1.
Offices 1, Australia House, Strand, W.C.2.



A Stetson Hat meets every need of the discriminating man. Comfort-long service - and correctness of style, whatever the occasion.

Illustrated Stetson Booklet containing List of Agencies will be forwarded on request.

JOHN B. STETSON CO.

Offices and Showrooms (wholesale)



ANZORA stands no nonsense. Rub a little into your hair—then part it where you wish, or brush it straight back. You will have no more trouble for the rest of the day. Refuse all substitutes.

ANZORA CREAM, for greasy scalps, will not soil hat linings or pillows; and ANZORA VIOLA, for dry scalps, containing a little oil of violets, are sold in 1/6 and 2/6 (double quantity) bottles by Chemists, Hairdressers and Stores.



Manufactured by Ansora Perfumery Co., Ltd., London, N.W.6.



addressed to the Chess Editor, 15, Essex Street, Strand, W.C.2.

[2ff4; 5piq; 5Q2; 2pikt2b; 1PPkp3; R5Kt1; 5piB; Kt1R2Kb1.

Key-move: QKt5 [g5]; threat: QK3.

If r.— Kt×P, 2. KtB2; if r. — KtQ6, 2. KtRt3; if r. — KtB6 or KtKt5, 2. KtK2; if r. — KtKt3 or QR3, 2. KtB5; if r.— KtQ2, 2. QQ5; and if r. — KtB3, 2. Q×P.

The point of this interesting problem is, of course, the interferces and self-blocks caused by the unpinned Black Knight's "wheel," iich, in this instance, has seven spokes. We thought the thematic y easy to find, but many correspondents have gone astray with the ar tries of R (either) to QB3.

CAPABLANCA'S MISSED CHANCE?

We quote the score and notes of the twenty-seventh game of the ampionship match from the Yates-Winter book (Printing Craft, Red Lion Square, Helborn), reviewed in our last column. It seen suggested (first, we believe, by Dr. Tartakover) that White ght have won by taking the pawn at move 36 with the Queen's ok, as there is then no perpetual check.

27. QB2

31. 32. RKKt4 33. QR×P 34. QK4 35. PB4 36. KR×P

A strong move, which defends the BP and threatens RQKt4.

27. PKKt3
28. BR2 QKB1
29. KtK5 QKt2

The pawn cannot be saved; if, 29. BK1; 30. Kt×KtP.
30. Kt×B R×Kt

This apparently strong attack on the KKtP proves insufficient. 31. R×Kt P×R, 32. B×Pch KR2, 33. B×R Q×R, followed by RQ6 seems White's

There is no more than a draw If, 36. PKt4 RB3, and the White R at Kt4 is immobilised for a long time. (But see note at head of this game.—ED.)

| WHITE | BLACK |
|--------------|--------------------|
| (Capablanca) | (Alekhin) |
| I. PQ4 | PO4 |
| 2. PQB4 | PK3 |
| 3. KtQB3 | KtKB3 |
| 4. BKt5 | QKtQ2 |
| 5. PK3 | BK2 |
| 6. KtB3 | 00 |
| 7. RBi | PQR ₃ · |
| 8. P×P | P×P |
| 9. BQ3 | PB ₃ |
| 10. QB2 | PKR3 |
| II. BR4 | KtKz |
| 12. BKt3 | BQ3 |
| 13. 0-0 | B×B |
| 14. RP×B | KtOs. |
| 15. KtOR4 | THE SE |
| | |
| The mank | atual whiteams |

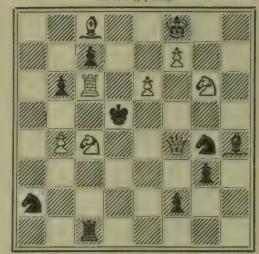
| 15. | RKi |
|-----------|-----------|
| 16. KRKI | KtB3 |
| 17. KtK5 | Kt(B3) K5 |
| 18. QKt3 | BK3 |
| 19. KtB5 | Kt×Kt |
| 20. Px Kt | Kt Kt4 |
| 21. PR4 | KtB2 |
| 22. BKtr | |
| ** | |

| | BBr |
|----------|-----------------|
| 22. | |
| 23. KtB3 | Kt K3 |
| 24. PK4 | PXP |
| | |
| 25. R×P | RK2 |
| 26. QRK1 | BO ₂ |

ORRECT SOLUTIONS OF PROBLEM No. 4018 received from George Parbury (Singapore), Victor Holtan (Oshkosh), and J W Smedley (Brooklyn); of No. 4019 from John Hannan (Newburgh, N.Y.) and J W Smedley (Brooklyn); of No. 4020 from E G B Barlow

cournemouth), Rev. L D Hildyard (Rowley), M S Maughan larton-on-Sea), Antonio Ferreira (Porto), and F B N (Vigo); and No. 4021 from R B N (Hardwicke), R P Nicholson (Crayke), W Cafferata (Newarth), P J Wood (Wakefield), E G B Barlow cournemouth), and E G Gibbs (London).

PROBLEM No. 4022.-By G. H. CLUTSAM. BLACK (9 pieces).



WHITE (9 pieces).
In Forsyth Notation: 2B2K2; 2p2P2; 1pR1P1Kt1; 3k4; 1PKt2Qktb;
6p1; kt4p2; 2r5.

White to play, and mate in two moves.

ANSWERS TO CORRESPONDENTS.

ANSWERS TO CORRESPONDENTS.

E B Cousins (Shore Lagunillas, Venezuela).—We are very pleased to add you to our "foreign list"; but QQ8 (in No. 4016) is adequately parried by PKt8(Q) check! We do not know if your equatorial address gives you a sense of inversion, but you have evidently studied the position upside-down!

J S Almeida (Bombay).—Your solution of No. 4015 was acknowledged in the issue of Jan. 28. The I.L.N. goes to press some days before the date of publication, and all solutions received up to that date are acknowledged. We welcome solutions, correct or incorrect, and criticism, just or unjust, from subscribers and non-subscribers.

ROBERT A SPURR (Exeter, N.H.).—The position you send has the makings of a good problem, but where is the mate after Kt()3?

E G B Barlow (Bournemouth).—We think your two-er has points that outweigh the defect you mention, and shall hope to find room for it a little later on. Please send your address.

A CARINGTON SMITH (Quebec).—See reply to E J Gibbs in our issue

A CARINGTON SMITH (Quebec).—See reply to E J Gibbs in our issue of Feb. 25.

HAS. H BATTEY (Providence).—Please send full solution when submitting problems. If a position seems interesting and suitable for this column, we have to submit it to a careful test for soundness, and you should not give us the extra trouble of finding the composer's solution.

JOHN HANNAN (Newburgh, N.Y.).—You have set up the position inaccurately. The two top ranks read 7kt; 1B3p1Q. The Black Q is pinned and cannot take the R.

A Edmeston (Llandudno).—You overlooked PxPch. That is the mission in life of the P on R5.

VICTOR HOLTAN (Oshkosh).—We think Señor Capablanca's remawas a little tinged with natural disappointment. As analysis the openings probes deeper and deeper, drawn games will becommore frequent; but we think the complexities of the Royal Garinexhaustible.

"Debrett's House of Commons, and the Judicial Bench, 1928," is now on sale. It is one of the most useful of all the reference books obtainable, as it gives a complete list of the Ministry, of the Members of Parliament, and of the Counties, Boroughs, and Universities returning Members to Parliament. It also supplies information in regard to the Judges of the Superior Courts, the County Court Judges, Recorders, Dominion and Colonial Judges. in fact, an indispensable book for the library of every politician. Its features include Explanations of Technical Parliamentary Expressions, a Table of General Elections since 1832, and a list of the Household Appointments, and is famous for its accuracy and excellent arrangement.

The forthcoming Grand Opera Season at Covent Garden, which will begin on Monday, April 30, and continue until Friday, July 6, will be of exceptional interest. The preliminary list of artists is as follows: sopranos—Maryse Beaujon, Dussolina Giannini, Fanny Heldy, Lotte Lehmann, Frida Leider, Göta Ljungberg, Heldy, Lotte Lenmann, Frida Leider, Gota Ljungberg, Elizabeth Ohms, Rosetta Pampanini, Margherita Sheridan, Eva Turner; mezzo-sopranos and contraltos—Rosette Anday, Luisa Bertana, Jane Bourguignon, Maria Castagna, Georgette Frozier-Marrot, Maria Olczewska; tenors—Fernand Ansseau, Dino Borgioli, Hans Clemens, Octave Dua, Wilhelm Gombert, Kaisin, Rudolf Laubenthal, Lauritz Melchior, bert, Kaisin, Rudoif Laubenthai, Lauritz Meichlor, Luigi Nardi, Giuseppe Nessi, Aureliano Pertile, Albert Reiss, Georges Thill, Walter Widdop, Renato Zanelli; baritones and basses—Ivar Andresen, Salvatore Baccaloni, Aristide Baracchi, Armando Borgioli, Feodor Chaliapine, Eduard Habich, Otto Helgers, Herbert Janssen, Marcel Journet, Viktor Madin, Luigi Manfrini, Hans Nissen, Wilhelm Rode, Michele Sampieri, Tilkin Servais, Emil Schipper, Mariano Stabile. The conductors will include Vincenzo Belezza Robert Heger Charles Lauwers, and Bruno lezza, Robert Heger, Charles Lauwers, and Bruno Walter. Other engagements are pending. The allotment of subscription boxes and seats for one or more nights a week is to be made shortly, and applications should be sent in at once. It will not be possible to book for individual performances until April 16.

BENGUELLA RAILWAY. Through connection to all LOBITO BAY.



THE GIANT SABLE

Facilities for Trader, Tourist and BIG GAME HUNTER in ANGOLA, Portuguese West Africa

Apply for Handbook toDirector of Publicity "London Committee," Benguella Railway Co., Friars House, New Broad St., E.C.2

Diabetes: IMPORTANT

Diabetes mellitus, as doctors call it, | is the result of some grave defect in the digestion and assimilation of our food. It may begin in the liver and sweetbread, or in the nervous system. Insidious in attack, the disease is one calling for medical attention and special dietary.

As a valuable medicinal aid, doctors now prescribe Kutnow's Powder, the famous effervescent saline originally produced at Carlsbad. This preparation

gives splendid assistance to the liver, kidneys, and intestines. It regulates elimination without stringent action. In addition, unlike many salines, Kutnow's does not contain any sugar or anything else injurious to diabetic patients. This is a statement of fact which can be confirmed by your doctor, to whom the proprietors will supply the actual formula.

Kutnow's Poweder is being the side of the supply the actual formula.

Kutnow's Powder is both beneficial and agreeable. Be sure to ask for and see, that you get "Kutnow's."

Originally Produced at Carlsbad

Home Price 2/9 per bottle, all Chemists, or S. Kutnow & Co., Ltd., 204, Phoenix Street, N.W.I



MANY YEARS HENCE

you will take up your "Swan" with the same pleasurable expectancy as on the day you first used it.

YEARS of use will not diminish the thrill of satisfaction and pleasure. In the quiet dignity and perfect taste of its finely-balanced vulcanite holder there is evidence of masterful pen production. In the infinite care expended on the perfection of its tempered 14-ct. gold nib—tipped with natural osmi-iridium—will be found security for a lifetime's writing.



Choose it now—use it a lifetime

Self-filling "Swans" from 15/-Other "Swans" from 10/6

OF STATIONERS AND JEWELLERS.

Illustrated Catalogue Post Free.

MABIE, TODD & CO., LTD., Swan House, 133 & 135, Oxford Street, London, W.I.; Branches; 79, High Holborn, W.C.I.; 114, Cheapside, E.C.2; 95, Regent Street, W.I.; and at 3, Exchange Street, Manchester. Brussels, Zurich.



The Oxo Habit



OXO contains Vitamin B

This natural substance is of extreme importance for satisfactory nutrition. It stimulates the appetite and regulates the digestive processes. It promotes growth in children and is of great value in maintaining the warmth of the body.

Don't get run down, take-



Wolseley Four wins on all four big points



1

ECONOMY. Although the tax is only £12, the Wolseley Four gives a performance well beyond its rating, and out of all comparison with its cost.

3

EFFICIENCY. Flexible suspension of the power unit and the massive 5-bearing crankshaft contribute to its silent, efficient performance.

2

COMFORT. Long, flexible springs, well upholstered coachwork, easily adjustable front seats and wide doors assure perfect comfort.

4

SAFETY. Internal expanding four wheel brakes, easily accessible controls and beautifully light steering give complete security.

Illustrated Catalogue sent on request.

WOLSELEY

TOURER £295 FOUR

SALOON £315

WOLSELEY MOTORS (1927) LTD., ADDERLEY PARK, BIRMINGHAM

D.A.49

THE CHRONICLE OF THE CAR.

MOTORISTS' HELP FOR HOSPITALS.

A SCHEME has recently been started by the Motor Accident Policy Association, of 6, Duke Street, Adelphi, London, W.C., to relieve the hospitals of some of their very heavy burden, which I think should be brought to the attention of every motor owner. The idea is, briefly, that the expenses incurred by the hospitals due to the treatment of patients received as the result of motor accidents should be met by the Association and not by the hospitals.

I have received a letter from the The Scheme. The Scheme. Association giving full details of this scheme. It is simplicity itself. Any number of the public under the age of sixty may effect a policy which pledges the company (the Eagle Star and British Dominions Insurance Company, Ltd.) to pay direct to the hospital fees on the basis of 10s. 6d. per day up to thirty days should the insured be admitted into the hospital as the result of an accident to any public or private motor, electric or horse-drawn vehicle in which the insured is travelling or as the result of injury by such a vehicle, together with a payment of £3 3s. for medical fees, which is increased to £5 5s. should the patient be detained in hospital beyond seven days. In the case of patients dealt with in the casualty department and not admitted, the payment is 10s. 6d. to the hospital in respect of subsistence and ros. 6d. in respect of medical fees.

Five shillings is the annual premium, and I must



OUR "CAR OF THE WEEK": THE NEW 12-24 h.p. CITROEN SALOON DE LUXE-A VEHICLE OF QUALITY APPROPRIATE TO THE THREE GRACES.

admit that I have seldom heard of anything more reasonable. It is one of the best ways of subscribing to hospital funds that has come my way for a long

time. Application for a policy can be made either to the association or to the Eagle Star and British Dominions Insurance Company, Ltd., 1, Threadneedle Street, London, E.C.2.

THE NEW CITROËN.

Very few cars of the cheap kind have been improved so widely as the Citroën which the company asked me to take out a few weeks ago. As we all know, the roads of France are alive with Citroëns of all sorts and ages, and, whatever the failures of the earlier models were, nobody can deny the whole family of them, from the first-born to the last, an excellent sturdiness and solidity of construction. Anyone who has seen the average overloaded Citroën being driven all out over the deteriorated roads of France must admit that the designer has scored heavily in this direction.

The new Citroën A Smooth-A Smooth-Running Engine. is the 12-24-h.p., and although it is to all intents and purposes the same car as last year's, which was the first of the new series, it is improved in a number of ways. Last year's car, I remember, had a pronounced crank-shaft vibration period at the unfortunate speed of twenty miles an hour, although, so far as I can remember, it did not reappear up to the maximum speed, which was somewhere in the neighbourhood of fifty miles an hour. This period has been eliminated, and, although the engine still has a slight vibration, it is continuous, and for my part I infinitely prefer this to an actual period, especially as the vibration is not really noticeable.

Accessibility. The bore and stroke of the four-cylinder engine are 70 by 100, which means a £13 tax and a cubic capacity of just over a litre and a half. It is a surprisingly well-finished unit, considering the price, and, on the whole, there is a good deal of proper accessibility about the things. dynamo is driven by the fan belt off the front top end of the cylinder block, where it is certainly easy to get at. I imagine that the impressivelooking belt which drives it is not guilty of slip. I have really only one criticism to make about this new Citroën engine, and that is on the fixed point ignition. The engine puts up a quite remarkably efficient performance which I am certain would be considerably improved if the firing point could be varied.

The centrally Quiet Gears. controlled threespeed gear-box differs from a number of its competitors in having really [Continued overleaf.

Dodge Brothers



Quality Construction

The quality of the body construction of Dodge Brothers Senior Six matches the high standards of excellence set by the car's exceptional performance.

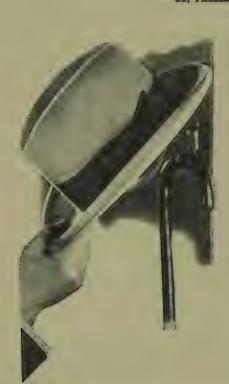
Body panels are sound-proofed with pads of felt. Between the body and the frame, thick felt absorbs road vibration. Beaded cushioned strips are inserted between wings and body to prevent noise.

Cushions and seat backs are deeply upholstered over springs of the finest quality. Mohair upholstery, velvet pile carpet, and the fittings and appointments are of the highest order and in exquisite taste. The whole interior and exterior finish is rich and pleasing.

DODGE BROTHERS (BRITAIN) LTD. FACTORY: PARK ROYAL, LONDON, N.W. 10,



105, 107, 109, OXFORD ST., W.1.







The "CODDINGTON"

Of finest quality fur felt, lined silk. Combines comfort with durability. In buff, and shades of grey.

25/- and 32/6

A selection of Hats will be sent on approval.

Write for Illustrated Catalogue. Name and address of nearest agent sent upon request.

of Glorious



SPECIAL OFFER.

5/6 Trial Bottle for 3/3 post free.

Send P.O. value 3/3 and we will forward, under plain cover, by return, our largest sized bottle of "KOKO." This is ample for a thorough trial. One bottle only to each applicant at this price. Address to Dept. L23.

Why any woman (or man) continues, day after day, to see her hair falling out and becoming thin, lifeless and grey, yet does nothing, is really amazing. These things can be checked. Thin and scraggy hair can be made thick, glossy and beautiful. Dandruff can be eradicated completely and greyness can be retarded by that world-famed preparation

When you use Koko you use a preparation that has been used with great success by members of THREE Royal Families, tens of thousands of the general public and many leading actresses. Put Koko to the test. Take advantage of our special trial offer.

Equally beneficial for Men, Women and Children.

NO GREASE. NO DYE.

Women and Children.
NO GREASE. NO DYE.
GUARANTEED HARMLESS.

FALLING HAIR STOPPED

DANDRUFF ERADICATED

HAIR STRENGTHENED

> **GREYNESS** RETARDED

KOKO MARICOPAS CO., LTD. (Dept. L23) 16, Bevis Marks, London, E.C.3.



Naval, Military, R.A.F., and General Outfitters.

OVERCOATS

In all styles for Town and Country.

Lounge Suits, Morning Suits, Evening Dress, Hunting and Sporting Kit, Ladies' Habits, Chauffeurs' Liveries, SADDLERY; Kit Bags, Trunks, Boots and Shoes, Hosiery, Binoculars, etc.

THE FAMOUS HOUSE FOR READY-TO-WEAR

ONLY ADDRESS:

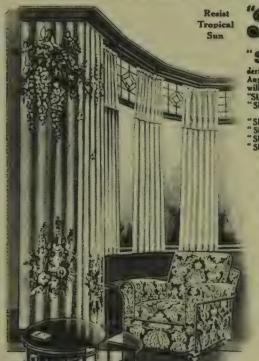
Corner KING ST Bedford St. "Pa (3 lines.) COVENT~GARDEN Lo (Just off the Strand) W.C.2

THE HOME BEAUTIFUL Williamson + Cole Lº CLAPHAM, S.W.4.

SPECIAL VALUES

Curtains and Loose Covers

THE range of Curtains on view in our Showrooms include many new and original effects. Art Silks, Fine Repps, and Heavy Cotton Repps predominate in a variety of colours, and of these we have a wonderful collection.



Unfadable Fabrics

SUNPRUF® FABRICS are famous throughout the world for their wonrful range of colour, qualities and dyes, any colour failing to meet the full guarantee till be replaced.

"SUNPRUF" CASEMENT CLOTHS from 11 id.

SUNPRUF" CASEMENT CLOTHS from 11 id.

SUNPRUF" ART SILK CASEMENTS

from 2/11;

SUNPRUF" SATIN STRIPE POPLIN, 3/6

SUNPRUF" SATIN STRIPE POPLIN, 3/6

SUNPRUF" FILET NETS, 1/6;

SUNPRUF" DAMASKS, SATIN CLOTHS

and POPLINS, from 2/11 to 29/11

Patterns Post Free.

THE "BOLAN" CURTAIN, as

illustrated, is made up on Powder

Blue Fadeless Repp. It has a frieze
of natural Wisteria, and a cluster of

Hellyhocks at the base. 2; yds. long

by 56 isn. wide.

£4 19 6 per pair

ina, wide.

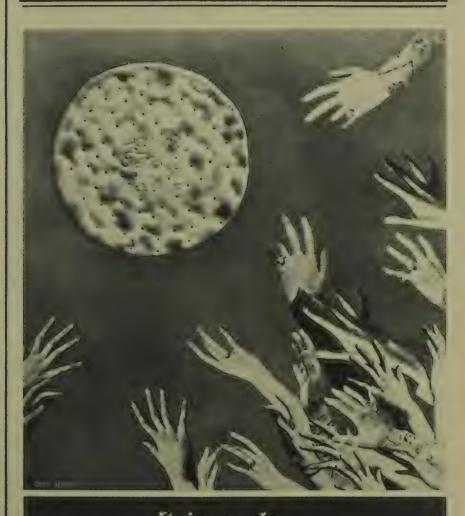
4 19 6 per pair
can be supplied in other colours
and sizes if desired.

"EMBBABBY" CHAIR
signed for comfort, with adjustsprung and subelstered back and
ushions. In Blue and Gold Damask,
£6 19 6

"SEGMENT" TABLE
fine quality Oak, palished a
hade of brown. Diameter 24 ina.
t 18 ins. The set of five costs only
£4 10 0

those interested in furnishing.

WILLIAMSON & COLE'S Showrooms ca reached from Victoria in seven minute Clapham Station, NOT Clapham Junction. one minute from Clapham North



It is rude—
to stretch but one can be forgiven if it is to reach CARR'S BLE WATER BISC RRS of CARLISLE quiet first and second gears—a feature, to my mind, of great importance in cars of this type. A screaming second gear is a terrible thing to have in a small car. Generally speaking, the Citroën runs really quietly, the engine making little noise except, of course, at high speeds, and the back axle

having only a faint hum. Gearchanging is very easy, and the car is distinctly pleasant to handle, largely owing to its excellent springing, steering, and brakes.

The four-wheel brake-set in the new Citroën is truly excellent. It is of the vacuum-servo type, and really surprising stop-ping power is available with very little pressure on the pedal. Moreover, the pressure required is perfectly progressive, and there is no initial resistance to be overcome, as is sometimes the case with brake-gear of this

The makers Flexible Pull. Flexible Pull. have been singularly fortunate in their carburetter, as I could not discover any flat spot in picking up from ten miles an hour. I should call the Citroën certainly one of the most flexible engines of its type and price to be had It has on the market to-day, a peculiarly smooth pull, and driving quietly on a crowded road or round twisting lanes at about the legal limit is agreeably effortless. The maximum speed I understand to be, with

a coachbuilt saloon body, about fifty miles an hour, with thirty-two on second speed. reach either of these figures, but the engine seemed perfectly comfortable at twenty-five miles an hour on second and at a steady forty to forty-two

on top. It climbed a trying hill after a succession of checks due to traffic in a very reassuring manner, displaying a good deal of unsuspected reserve of power. Its performance as a whole struck me as very good value for money.

The Equipment. The Citroën equipment is surprisingly good not only for the number and quality of the various instruments, but for the extremely neat way in which they are disposed on the dash. In this respect it is certainly one of the best-looking light cheap cars I know. It has one excellent feature in the electric-light switch control being mounted on the top of the steering wheel. It consists of a vulcanite knurled ring about three inches in diameter. The saloon body, which is all steel and decidedly quiet running, is comfortable without being luxuri-The independently adjustable front seats are rather too narrow and a little too high off the floor, but they are unexpect-edly resilient. The back seat no drawbacks of the kind, and, again considering the price, I thought the upholstery very fair. There is an interior rooflight, excellent window-raisers, a back window blind, and a sun visor. I have seldom seen a car with so practical an equipment. The price of the saloon I tried is £225, or £230 with the servo

JOHN PRIOLEAU.



THE QUEEN'S NEW CAR: A DAIMLER DOUBLE-SIX 30-H.P. CHASSIS FITTED WITH A HOOPER ENCLOSED LIMOUSINE BODY, SUPPLIED THROUGH STRATTON-INSTONE, LTD.





Shelter Under

and be certain of being dry and comfortable whatever the weather.

For outdoor life in town or country, an Overcoat and a Weatherproof are essential—The Burberry provides the services of both to perfection.

It keeps the wearer dry in downpour or drizzle—snug and warm when there's a cold wind blowing-yet, airylight and naturally ventilating, it is the coolest, as well as the most comfortable, coat for fine days.

Wear THE BURBERRY

Be Independent of Weather

The Burberry Book, patterns and prices, sent on mention of I.L.N.

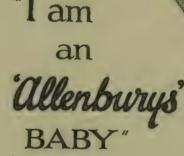
BURBERRYS LA LONDON S.W.I

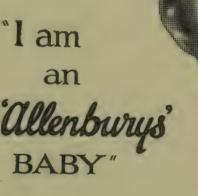
THE LONDON ELECTROTYPE AGENCY, Ltd.

Publishers, Authors, Illustrated Press Agents, &c., should apply to the above Agency in all matters dealing with arrangements for reproducing Illustrations, Photographs, &c. Sole Agents for "The Illustrated London News," "The Sketch," &c.

10, ST. BRIDE'S AVENUE, E.C. 4.

A Healthy Baby makes A Happy Mother





Baby loses no opportunity of expressing the satisfaction and pleasure he derives from his 'Allenburys.'

He shows it clearly written in his round, rosy face and happy smile. He gives evidence of it in his sturdy limbs and cheerful disposition.

Mother knows, too, that the 'Allenburys' Foods represent a safe and reliable method of feeding when natural means are absent. being perfectly suited to the changing needs of baby's development.

The 'Allenburys' book on "Infant Feeding and Management,"
together with a
sample of Food
will be sent free on application. State baby's age.



The Progressive System of Infant Feeding

ALLEN & HANBURYS Ltd. 37 Lombard St., London, E.C. 3



Pre-eminent in every Country of the World

THEY COST MORE BECAUSE THEY ARE WORTH MORE

STATE EXPRESS

CIGARETTES

555



MANUFACTURED IN LONDON BY ARDATH TOBACCO COMPANY, LIMITED

THE BOOKSELLER'S WINDOW.

AN ARTIST IN THE FAMILY. By SARAH GERTRUDE MILLIN. (Constable; 6s.)

In "An Artist in the Family," as in "God's Step children," the intense sincerity of Sarah Gertrude Millin illuminates the characters. She is the least self-conscious, the least prejudiced, of novelists. Her analysis is equable, and her sympathy supports rather than influences her judgment. Up to a certain point, the study of Tom Bissaker is a ruthless exposure of his hysteria. But, above and beyond that, Mrs. Millin depicts the real agony of the frustrated artist-the artist who, perhaps, is incapable of technical merit because his temperament betrays him. The Bissaker family were helpless in the face of Tom's deficiencies. Their affection, their sacrifices, their forgiveness could not save a creature unable to save A hardworking family might saddle itself with the support of a genius, but the genius of Tom was gravely in doubt. It was left to the Bissakers to support him, by reason of their innate decency and loyalty, until he tore himself away from them And this was no relief, since his abandonment of his art only increased their anxiety. The setting of "An Artist in the Family" is South African, and South Africa may well be proud of Mrs. Millin. The temptation to quote from her book, to demonstrate its extraordinary breadth and sanity, is very strong: the difficulty would be to select where every line is admirable.

BLACK GALLANTRY. By VAL GIELGUD. (Constable; 7s. 6d.)

People have a suspicion of books that convey instruction, and it may be as well to say at the outset that "Black Gallantry" teaches one a great deal about Poland without containing a single didactic paragraph. It is, in fact, a thrilling novel, constructed with great spirit and literary ability. The story covers three generations, from the patriot shot against his castle wall in 1863, in the suppression of the rebellion of that year, to the cousins of 1920, who meet at the hour of the Bolshevist invasion of their renascent country. There is melodrama in the last chapters; but then there is melodrama, much of it still unknown to us and hardly to be exaggerated, in the history of the post-war convulsions of the North. There is a

Black Michael who may remind readers of a Black Michael very well known to them a generation ago; but the Polish landscape and the Polish atmosphere are not Ruritanian. Val Gielgud handles his material with the skill required of a man who is dealing with high explosives; this is a nimble story. It ought to be immensely popular, seeing that it is capable of satisfying the wide public that revels in sensational effects, and the more fastidious one that can only enjoy a romance if it is really well written.

MULLEINS. By PHILIP GRIBBLE. (Benn; 7s. 6d.)

The history of Richard Hugo has been written by Philip Gribble with art and honest intention. leins" is not scamped work; and it undoubtedly reveals all that Mr. Gribble is anxious to tell us about the emotional development of a sensitive young man. It is immensely important to the author, and of course to the young man. You can see Dick Hugo discoversex and its overshadowing influences, Gribble looking over his shoulder, breathless with interest as the introspective adventure proceeds. It is impossible not to see that their frame of mind is highly creditable to them, feeling as they do about the business. But it is also impossible not to hope that they may some day arrive at a viewpoint on life's journey when a larger vision will be vouchsafed. They are correct by the standard of a school of modern psychology; but the latest word is not necessarily the last word. "Mulleins" is attractive, even ab-Its subject and its excellent style ensure sorbing. Its subject and its each a big novel that. The reason it falls short of being a big novel is probably less the fault of Mr. Gribble than of the age he is writing in.

BULBULLA. By John Eyron. (Arrowsmith; 7s. 6d.)

It is the tragedy of Anglo-Indian romances that, with the one great exception, the magic and mystery of India have passed them by. Or, to put it in another way (and always remembering that exception) it is second-rate novelists who have had the handling of great material. John Eyton should be the hope of the present literary generation. He has the feeling and the perception that we have been waiting for. Only—he is not quite a skilled novelist. He is an artist. He conjures up the sights and scents and sounds of the Indian village and the Indian forest with rare charm. He will be responsible for a terrible

amount of heart-sickness among retired officials in Cheltenham and on the Riviera, who, reading "Bulbulla," will recall that they, too, were once young, and smelt the smoke of the camp-fire, and rode on elephants under tall trees. The little half-caste boy who escapes from school and trousers into the jungles is happier than they. Mr. Eyton can create a boy, and thrust him, quivering and alive, into the adventure of his dreams. "Bulbulla" is loosely put together. It loiters where its action could be speeded up. When that is said, criticism is at an end. It is a lovable book.

MANY LATITUDES. By F. TENNYSON JESSE. (Heinemann; 7s. 6d.)

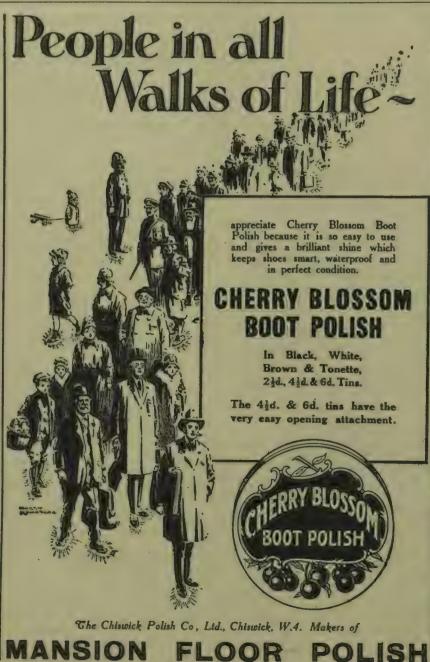
All the stories in "Many Latitudes" are good. "The Two Helens" is not truly a short story. It is a short novel; and writers less sure of their output and less generous to the reading public would have spun it out into a volume of its own. That is not F. Tennyson Jesse's way. She is prodigal of her gifts. So here, in a middling-sized book, is a tale of the Seven Seas, ranging round the world and back again, with stories of Trinidad, and Syracuse, and Russia, and Ireland, and the West Country, each reflecting perfectly the mood and manners of its habitat. They are tragic, for the most part. Their principal charm (and they have many) is the crystal clearness with which they are told. To bungle a first-rate plot is an impossibility to Miss Tennyson Jesse. She is more than an imaginative author; she is a musician of words and phrases.

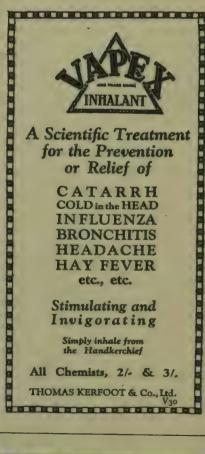
By adopting the Dictaphone, we learn, a great British firm has effected astonishing economies. Their correspondence under the shorthand system, it is stated, cost £1610 per annum. The Dictaphone did the work for £686—a saving of £924 on a single year. Developments brought increased work, and the firm reports that their annual saving by using Dictaphones now amounts to £3250 a year. No more convincing proof has ever been given of the value of the Dictaphone as a saver of time, labour, and money. The record of these results made a great impression at the Business Efficiency Exhibition, and it is claimed that over 200,000 business men now use the Dictaphone. The rate at which it is being installed in business offices in this country is even greater than in America.



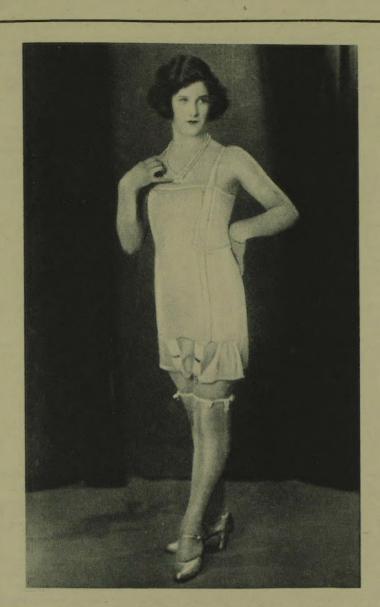


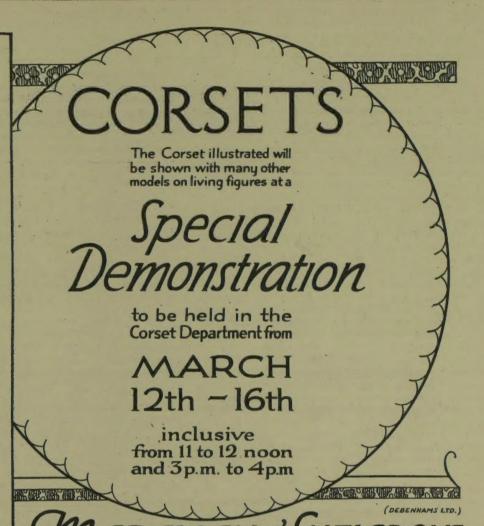












Vere Street and Oxford Street, London, W.



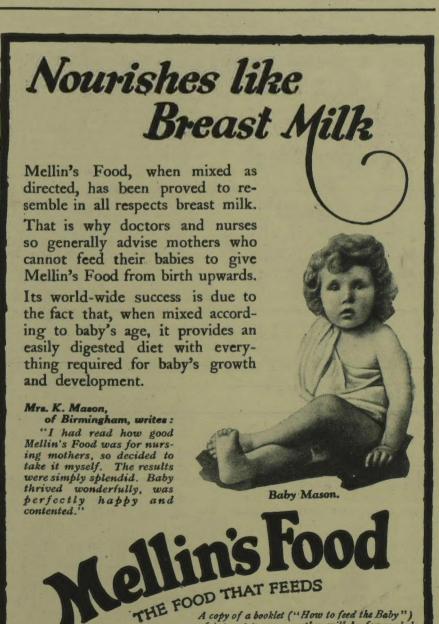
Dance and Dinner Frocks you are fond of deserve the best possible care. Only cleaning in the "Achille Serre Way" can be relied upon for the attention to detail and perfect results which have made this method preferred by very particular people. "Beauty Adorned" explains our Service. May we send it?

Achille Serre 1th

Head Office and Works: Hackney Wick London, E.9

BRANCHES AND AGENTS ALMOST EVERYWHERE

Do



A copy of a booklet ("How to feed the Baby") of interest to every mother will be forwarded post free on application to: Mellin's Food Ltd. Dept. J 1192, London, S. E.15.

RADIO NOTES.

THE first of a series of international relays arranged by the B.B.C. with foreign stations will be heard this Sunday, March 11, when the Legia Choir of 225 voices will broadcast from Liège, Belgium, for twenty-five minutes, commencing at 10.5 p.m. The items will include "The Emigrants." (Gevaerts), "The Old Song" (Redoux), and "The Nightingale" (Gretry). On the following evening, Monday, March 12, "The Marriage of Figaro" will be relayed from Cologne and re-broadcast by British stations. The land-line for the relay from Cologne to London will be used again on March 13, when German listeners to the Cologne station will be able to hear performances of Old English music by the London Chamber Orchestra, and songs by Gladys Palmer. As the programme will be transmitted by 5 GB (Daventry), many listeners with multi-valve receivers should be able to experience the novelty of hearing the same concert either from 5GB (491.8 metres) or Cologne (283 metres).

Another notable event next week will be the per-formance of the opera "Joseph and his Brethren" (Mehul), which will be broadcast from 5GB on Mon-March 12, and from London and Daventry (5XX) on March 14.

The technical arrangements which the engineers of the B.B.C. have to make in order that listeners may hear the commentators who follow the crews during the Boat Race are perhaps the most difficult of all "outside" broadcasts. The commentators travel in a motor-launch which is fitted up as a miniature broadcasting station, complete with microphones, transmitter, and aerial. The transmissions from the

moving launch are picked up by receiving apparatus situated on the river bank, then sent by land-line to the London station, and broadcast to the homes of those who are unable to be present at the actual race. This year's Boat Race will take place on Saturday, March 31, and the commentators will be Mr. Oliver Nickalls and Mr. J. C. Squire, who acted in the same capacity last year with great success.

Most listeners will agree, no doubt, with the statement that, of all the Sunday evening broadcasts, Albert Sandler and his Orchestra, performing at the Grand Hotel, Eastbourne, is the one most appreciated by the general public. Beautiful music, finely performed, and with just that touch of echo which adds to the interest of radio reception, has given great pleasure to listeners in all parts of the land. Now we learn that Sandler is leaving Eastbourne for London, where he will play at the Park Lane Hotel, Piccadilly. It is possible, however, that arrangments may be made whereby listeners will still be able to hear Sandler from time to time. The Eastbourne concerts will continue, with music rendered under the direction of Mr. Thomas Jones.

A statement of great interest to listeners was made in Parliament the other evening, when Mr. Barclay-Harvey asked whether, when more than one wireless set was installed in a house, a separate license for each set was required, and whether additional licenses were required if sets were moved temporarily to another address. In reply, Sir W. Mitchell-Thomson, Postmaster-

General, stated that a single license for a private house covered the use in that house of any number of receiving sets, with or without separate aerials,

by the licensee, his family, and servants. A separate license was required, however, for a set used by a lodge-keeper or other servant residing in a separate house, or for a set used by the holder of a separate tenancy in the same house; as, for example, the tenant of a flat or rented apartments. If a licensee took his receiver with him for a temporary stay at another address, he need not take out an additional license, provided that no wireless set was being used at his home address during his absence.

The music performed by the Royal Air Force Band at the Ideal Home Exhibition is being amplified and distributed all over the main hall by two powerful loud-speakers of a new type, made by Siemens and Halske. These reproducers look like a small window-frame fitted with Venetian blinds, and it is stated that the sound which issues may be heard four miles away, and that, however great the volume may be, reproduction is without distortion.

Among London golfers one of the most attractive annual competitions is that for the Bystander Golf Challenge Trophy, which was started some years ago and has become increasingly popular. This year's event was arranged to take place on March 7, at St. George's Hill Golf Club, Weybridge. It is an invitation meeting for clubs in and around London, each club being represented by its professional and a lady member in a mixed foursomes handicap competition over thirty-six holes (medal play). The winning club become holders for a year of the Bystander trophy, a magnificent piece of silver-work valued at £500, and each of the winning pair is presented with an inscribed cup.



Stephenson's Floor Polish

is the "best of its kind."

It pays to have polished floors, and it pays to use Stephenson's Floor Polish

It is easy and quick to apply. is fresh and fragrant, laboursaving and inexpensive. It multiplies many times the life and beauty of linoleums, parquet, etc. Stephenson's gives a bright polish that stays on and wears well.

> Begin it in your home to-day.

31d., 6d., 9d., 1/- and 1/9.

Sole Manufacturers:
STEPHENSON BROTHERS, Ltd.,

Robinson & Cleaver's RISH LINENS

IRISH LINEN SHEETS

No. ILN 103. — Bleached Irish Linen Plain Hemmed Sheets in hard-wearing quality, specially strong and undoubtedly the best value ever offered.

a x 3 yds. (single bed), Per pair 23/- Per pair 31/6

Sheets measure sizes quoted.

ILN 103—Fully shrunk and guaranteed fadeless in wash and wear. In a large range of beautiful colours: Sky, saxe, bluette, royal, navy, pink, views rose, blush rose, coral, sunset, maize, lemon, gold, flame, mauve, helio, amethyst, mid and dark grey, jade, almond green, reseda, apple green, myrtle, white, and many others.

Width 36 ins. Per yard
Patterus post free on request

LINEN PILLOW CASES

No. ILN 103.—Bleached Pure Irish Linen Pillow Cases of splen-did wearing quality. Made with soft linen buttons.

Size 20 x 30 1/11 Size 20 x 30 2/11 ins. Each 2/11

Send for free samples and a copy of our new illustrated CATALOGUE No. 40 D. Sent post free.

ROBINSON & CLEAVER, Ltd., BELFAS

Let the "Great Eight" Help You When You Go to Paris

AT the Paris offices of "The Illustrated London News," "The Graphic," "The Sphere," "The Sketch," "The Tatler," "The Bystander," "Eve," "The Illustrated Sporting and Dramatic News," 65 and 67, Avenue des Champs Elysées, there is a comfortable reading - room where current and back copies of all the "Great Eight" publications may be read. In addition, advice and information will gladly be given free of charge on hotels, travel, amusements, shops, and the despatch of packages to all countries throughout the world.

OAKEYS VELLINGTON FLOOR POLISH

Unequalled for giving a smooth, shining surface to floors of all descriptions. In tins, 4d., 8d., and 1/6.

OAKEYS VELLINGTON

Cleans and polishes, without a scratch. Use for all silver, electro-plate, and plate glass.

JOHN OAKEY & SONS, LTD.,
Wellington Mills,
Westminster Bridge
Road, London, S.E.1.







sh Conso

Cigarettes

Mitsui & Co. Limited 65 Broadway, New York, USA. FOR ORIENTAL TRADE



Issued by The Imperial Tobacco Company (of Great Britain and Ireland), Limited.

3.P. 341

TERMS OF SUBSCRIPTION

"THE ILLUSTRATED LONDON NEWS."

PAID IN ADVANCE.

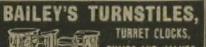
INLAND

Months (including Christm Number:
Months
Including Christmas Number
ee Months
Including Christmas Number
CANADA Months (including Chris ding Christmas Number ...
ELSEWHERE ABROAD Months (including

DELICIOUS FRENCH COFFEE.

In making, use LESS QUANTITY, it being







Protect Your Skin Against The Weather



MEDALS

Soap and Ointment will help you. Soap and Ointment will help you. After motoring, golf or other outdoor pastimes anoint the face and hands with Cuticura Ointment. After five minutes wash off with Cuticura Soap and hot water, rinsing with tepid or cold water; dry thoroughly. There is nothing better for keeping the skin soft and clear under all conditions of exposure.

C. Brandauer & Co.'s Ltd. CIRCULAR POINTED SEVEN PRIZE Pens neither scratch

nor spurt. They glide over the roughest paper with the ease of a soft lead pencil. Assorted Sample Boxes, od., to be obtained from all Stationers. If out of stock, send 101d. in stamps direct to the Works. Birmingham

London Warehouse: 124, NEWGATE STREET, E.C



Fruit Lozenge

CONSTIPATION

GASTRIC AND INTESTINAL TROUBLES

TAMAR INDIEN GRILLON

67 SOUTHWARK BRIDGE RD., LONDON, S.E.1







The King of Instruments on His Master's Noice

"His Master's Voice" Church Organ Records capture the true atmosphere of the cathedral. You can hear the mystic echoes of the vaulted roof, sense the inspiring sanctity of the cloister. To listen with closed eyes to the vibrant, quivering chords of "His Master's Voice" Organ Records is to hear the true music of the King of Instruments.

With the introduction of "His Master's Voice" Electrical Recording, The Gramophone Company set out to make the first perfect records of the world's greatest Organ Music. To day "His Master's Voice" catalogue contains a selection of Organ Records, every one of which is a masterpiece of faithful recording, played on the finest organs in Britain by the most brilliant organists.

The New



Ask your dealer for a copy of the new booklet of Organ Records which contains a complete list of Organ Music recorded in Cathedral, Church, Concert Hall and Cinema.

His Master's Voice Electrical Recording

THE GRAMOPHONE COMPANY, LIMITED — OXFORD STREET, LONDON, W. 1.